BBC English by television

follow through

FOLLOW THROUGH

VOLUMEN 3

UNIDADES 11-15

Alhambra

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FOLLOW THROUGH

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FOLLOW THROUGH

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UNITS 11-15

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BBC English by television

Alhambra

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INTRODUCCIÓN

FOLLOW THROUGH es un curso multimedia de inglés de nivel intermedio que resultará especialmente útil a aquellas personas que hayan seguido con aplicación un curso elemental con el cual hayan podido alcanzar un nivel semejante al Threshold Level (Nivel Umbral) del Consejo de Europa (por ejemplo, el curso FOLLOW ME, de la BBC), y a aquellos que, por falta de práctica, precisen poner al día sus conocimientos de la lengua inglesa y mejorar su capacidad de expresión y comprensión, sobre todo en el plano oral.
FOLLOW THROUGH es, como hemos dicho, un curso multimedia, es decir, un conjunto de material integrado y coordinado que pone al alcance del alumno las distintas posibilidades de los diversos elementos que lo componen. En este caso:

- Una serie de 15 programas de unos veinticinco minutos cada uno, que pueden seguirse por televisión o con las tres videocassettes en que dichos programas se recogen.
- Tres audiocassettes.
- Tres libros que contienen los guiones de los vídeos, explicaciones y ejercicios complementarios, aclaraciones sobre las frases que plantean una mayor dificultad y otro material útil para seguir el curso con provecho.
- Programas de radio complementarios en los que se amplían las explicaciones y los ejercicios de distintos tipos contenidos en los libros.

Los objetivos fundamentales de FOLLOW THROUGH son:

- Revisar los conocimientos anteriores, situándolos en contextos y situaciones auténticos.
- Profundizar en el conocimiento de la lengua, introduciendo aquellas construcciones que mayor dificultad suponen al estudiante de inglés de nivel intermedio.
- Mejorar los niveles de comprensión del alumno, en especial en los aspectos orales, proporcionando suficiente práctica oral, basada, en la mayor parte de los casos, en ejemplos auténticos.
- Introducir al estudiante en los distintos registros de la lengua inglesa, presentando diversos estilos, formas de hablar y acentos regionales.

En FOLLOW THROUGH se emplean gran cantidad de construcciones, en buena parte ya conocidas, y en una variedad considerable de situaciones y contextos. Cada unidad del curso, sin embargo, se centra en un número reducido de aspectos gramaticales, que se relacionan más adelante. Las unidades comienzan con un breve resumen de estos contenidos.
Describimos a continuación con mayor detalle cada uno de los elementos que componen el curso.

Los programas en vídeo

Como antes hemos dicho, el curso consta de quince programas en vídeo de unos veinticinco minutos de duración. Cada una de dichas unidades o programas incluye, a su vez:

A Varias escenas de la serie FOLLOW THROUGH, en las que se narran las aventuras de las distintas personas que trabajan para un programa de televisión que lleva ese mismo título (Billy, el botones; Sarah, Joe y Prodip, los periodistas que realizan los programas; Ted Stenhouse, el productor que dirige el programa;

Corinne, la secretaria, y la Sra. Belmont, que tiene a su cargo la cantina de la productora de televisión.) En cada programa intervienen además otros personajes secundarios: policías, el dueño del restaurante al que con frecuencia acuden a comer los distintos personajes principales, guardas de parque, etc.
Todos ellos hablan a velocidad normal, pero utilizando un contenido gramatical y unas expresiones y vocabulario debidamente controlados. FOLLOW THROUGH sirve, por tanto, para presentar las nuevas dificultades y para introducir los distintos elementos objeto de estudio. Es la parte central de la unidad y sirve como línea argumental y catalizador del resto de los elementos del curso.

B Los **documentales,** dos por unidad, excepto en la última, la número 15, en que se incluye solamente uno. Hemos dicho que FOLLOW THROUGH es un programa de televisión, y que tres de los personajes centrales del curso son periodistas que trabajan para el programa. Estos documentales son, pues, el trabajo de estos tres personajes, y nos presentan distintas escenas de la vida diaria, informes de distinto carácter y entrevistas a personas que tienen algo que ver con los diferentes temas tratados. Algunas de estas personas entrevistadas tienen acentos regionales, lo que reviste a los documentales de un doble interés: Al no estar controlado ni el contenido gramatical ni las expresiones utilizadas por las personas entrevistadas, se proporciona al estudiante una excepcional oportunidad de oír y estudiar el inglés tal y como de verdad se habla. Por otra parte, dada la variedad de temas y situaciones, se consigue presentar los distintos aspectos lingüísticos estudiados en diferentes contextos y con distintos tratamientos y registros.

C La serie **Conundrum:** Un pequeño relato de aventuras que se desarrolla a lo largo del curso. En cada capítulo se presentan unos cinco minutos de programa, con vocabulario y contenido gramatical semejantes a los estudiados en las distintas unidades. El argumento es bastante complicado e interesante, y se basa en el desarrollo de las investigaciones de dos policías: Phillips y Maxwell, que trabajan en un caso de asesinato.

Los libros de texto

Son una pieza fundamental para seguir adecuadamente el curso. El primero de los tres libros incluye el material correspondiente a las unidades 1 a 5 inclusive. El segundo acompaña a las unidades 6 a 10, y el tercero acompaña a las unidades 11 a 15. Todas las unidades siguen un esquema semejante:

- INTRODUCCIÓN: Objetivos de la unidad.
- ANTES DEL PROGRAMA, conjunto de resúmenes y explicaciones que deberán estudiarse antes de ver el programa por primera vez. Con ello se pretende facilitar la comprensión, analizar las expresiones y el vocabulario de mayor dificultad y preparar al alumno para que su asimilación de la unidad sea la mejor posible. Las palabras y expresiones que se incluyen en las aclaraciones sobre el vocabulario siguen el orden en que aparecen por primera vez en el texto correspondiente del libro, en el que van indicadas con un asterisco.
- EJERCICIOS DE COMPRENSIÓN SOBRE LOS DOCUMENTALES, ejercicios de comprensión oral basados en los documentales y cuyo texto se encuentra grabado en las audiocassettes del curso.
- DURANTE EL PROGRAMA, ejercicios de comprensión basados en el episodio de FOLLOW THROUGH correspondiente.
- DESPUÉS DEL PROGRAMA, explicaciones gramaticales y ejercicios que permiten un estudio más profundo de las distintas dificultades lingüísticas estudiadas.
- RESUMEN DEL CONTENIDO, especialmente útil para repasos y revisiones de los programas.

- ACTIVIDADES COMPLEMENTARIAS, con material complementario, en gran parte tomado de situaciones auténticas, semejantes a las planteadas en el programa de televisión. Este material no se encuentra incluido en los vídeos de los programas.
- Al final de cada unidad se incluyen los **guiones** completos del programa correspondiente. Le recomendamos que siga las instrucciones de estudio que aparecen a continuación para conseguir una mayor efectividad en su trabajo. Al concluir el libro se incluyen las **soluciones** a los distintos ejercicios y un **vocabulario** en el que se relacionan los distintos términos estudiados en cada una de las unidades. No se trata de un vocabulario general, sino únicamente un vocabulario selectivo de los términos y expresiones de mayor dificultad.

Conundrum se presenta siempre por medio de viñetas ilustradas en las que se representan las escenas de mayor interés. Naturalmente, el guión incluido al final de la unidad es siempre el guión completo, y no un resumen.
Al final de las unidades de cada libro se incluye una revisión **(Checkpoint)** que le permitirá autoevaluarse y comprobar hasta qué extremo ha seguido esa parte del curso con provecho. Especialmente en los guiones de los documentales se incluyen notas con dos asteriscos. Se utilizan éstos en frases y expresiones coloquiales, a veces no correctas, que el alumno debe reconocer pero que recomendamos que no utilice.

Las audiocassettes

Las tres audiocassettes que acompañan al curso (una por cada volumen) incluyen diversos ejercicios y actividades orales relacionados con las secciones **Ejercicios de comprensión sobre los documentales, Después del programa** y **Actividades complementarias** de cada unidad. El empleo de las audiocassettes es, si no imprescindible, sí sumamente recomendable si se quiere obtener un buen resultado del estudio de la unidad.

CÓMO ESTUDIAR FOLLOW THROUGH

El procedimiento de estudio que le indicamos a continuación no es, naturalmente, el único posible. En cada caso, las distintas circunstancias, conocimientos previos y posibilidad de práctica adicional de que se disponga pueden alterar la marcha de sus estudios. Sin embargo, si se siguen fielmente las instrucciones de estudio que proporcionamos, se puede asegurar un conocimiento adecuado de las dificultades estudiadas y un correcto nivel de comprensión de los distintos elementos del curso.

1 LEA la introducción de la unidad. Con ello sabrá más o menos lo que va a ocurrir en la unidad y los principales objetivos de estudio de la misma.

2 ESTUDIE los resúmenes y explicaciones incluidos en la sección **Antes del programa.** No le dedique menos de una hora a esta sección. Haga los ejercicios que se le proponen y compruebe la corrección de sus respuestas. Es muy importante que **no consulte los guiones completos** que se incluyen al final de cada unidad en esta fase de su trabajo.

3 LEA los ejercicios de comprensión de la sección **Durante el programa** varias veces, con el objeto de familiarizarse con ellos y poder responder a las preguntas cuando vea el programa por primera vez.

4 VEA el programa de vídeo (o de televisión) y procure responder a las preguntas de la sección **Durante el programa.** Compruebe sus resultados al final del libro. Si dispone del curso en vídeo podrá ver el programa más de una vez. En caso contrario, a lo largo de la semana tendrá de nuevo oportunidad de seguir el programa en detalle con explicaciones complementarias.

5 ESTUDIE las explicaciones gramaticales y realice los ejercicios de la sección **Después del programa**. Los ejercicios de esta sección relacionados con la audiocassette van acompañados de los símbolos para indicar su comienzo y para señalar el final del ejercicio grabado. En la audiocassette se incluyen ejercicios de los cuatro tipos siguientes:

- *Audición.* Preste especial atención a la entonación de las distintas frases grabadas y a la acentuación de las distintas palabras de cada frase. Una adecuada acentuación y entonación de las frases son sumamente importantes a la hora de hablar inglés con corrección. Es más importante, si cabe, entonar adecuadamente una frase que pronunciar correctamente todas y cada una de las palabras que la componen.
- *Repetición.* Escuche cada una de las frases grabadas y repítalas a continuación, procurando reproducir su entonación con el mayor grado de aproximación posible.
- *Producción oral.* Se le formularán preguntas grabadas y a continuación se le pedirá que usted dé las respuestas que correspondan en cada caso. Tras una breve pausa, se ha grabado también en la audiocassette la respuesta correcta, que, de todas formas, se incluye al final del libro, entre las respuestas a los ejercicios de la unidad. Le recomendamos que haga un esfuerzo por dar su respuesta en la pausa que se incluye en la cassette. No pare su magnetófono. Si es necesario repita este ejercicio hasta que consiga un nivel de corrección suficiente según su criterio.
- *Producción escrita.* Escuche la cassette y escriba las respuestas que se le soliciten.

  Se incluyen también trozos grabados de los documentales. Se pretende con ello mejorar su capacidad de comprensión oral del inglés tal y como de verdad se habla. No se preocupe si, en esta fase de su trabajo, pierde alguna de las palabras del texto grabado. Como dijimos, se trata de inglés hablado a velocidad normal y sin control alguno de los contenidos de léxico y gramatical. Por tanto, es normal, especialmente cuando el hablante tiene algún acento regional, que pierda alguna de las expresiones utilizadas. Más adelante podrá mejorar su comprensión.

6 REALICE los ejercicios y actividades de la sección **Actividades complementarias.** Como le decíamos, esta sección está basada en los documentales, pero incluye material no utilizado en el programa de vídeo, en muchos casos, material auténtico. Tendrá que leer distinta información, manejar los elementos utilizados y resolver los ejercicios planteados. Se incluyen en esta sección horarios, recortes de prensa, programas e invitaciones, etc.

8 Sólo después de haber realizado todo el trabajo posterior al programa que hemos descrito en los apartados anteriores deberá usted consultar los **guiones,** en especial los de los documentales. Pero aun así, le recomendamos que, si dispone del curso grabado en vídeo, vea de nuevo el programa, a ser posible por secciones, no entero, antes de consultar dichos guiones. Una vez visto el programa (una o varias veces), deberá usted seguirlo de nuevo leyendo a la vez los guiones que se incluyen al final de la unidad. Además de servirle como material de lectura, estos guiones le permitirán entender los puntos especialmente difíciles de cada programa y conseguir un mejor nivel de comprensión.

Naturalmente, la forma de trabajo variará ligeramente dependiendo de que se siga el curso por televisión o se estudie en vídeo, ya que éste le permitirá una más frecuente repetición. Si dispone de él, le recomendamos que vea varias veces cada una de las secciones de los programas, sobre todo las que le resulten más difíciles de entender. No le preocupe volver atrás siempre que sea necesario y repetir escenas relativamente cortas. Podríamos decir que dividir el programa en pequeñas secciones de unos treinta segundos permitiría un trabajo más relajado y cuidado. Especialmente en las escenas de FOLLOW THROUGH puede usted, a veces, suprimir el sonoro del vídeo, después de haber visto una escena varias veces, e intentar reproducirlo coincidiendo con las intervenciones de los diversos personajes.

El trabajo necesario para un adecuado estudio de cada unidad le llevará entre cinco y ocho horas, incluyendo las dedicadas al vídeo o al programa de televisión.

UNIT 11

Hardly ever. Well, quite often.

Cómo expresar frecuencia

▷ Billy pierde el trabajo pero vuelve a ser admitido.

D● Sarah visita un parque natural y Prodip hace un reportaje sobre un proyecto de viviendas en Covent Garden, Londres.

◎ Phillips y Maxwell vuelven a entrevistar a Lee.

Aprenderá a expresar distintas frecuencias: *hardly ever, twice a week,* etc.; a reconocer que ha hecho algo mal *(should have / shouldn't have...);* la expresión *I can't tell you how...*

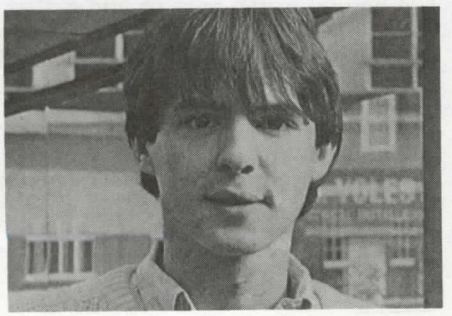
Antes del programa

▷1 Follow Through

Lea las intervenciones de Sarah, Mrs Belmont y Billy antes de ver el programa.

Billy and Ted had an awful row this afternoon. Ted caught* Billy watching the video when he should have been working, and started shouting at him. Then Billy started shouting back*, and walked out. Next, Ted dictated a letter to Corinne, giving Billy the sack*! I call it unfair dismissal*!

Well, I'm not having it*. Mr Stenhouse has sacked Billy. Poor boy — he'll never get another job. I'm going to do something about it! First, I'm not making Mr Stenhouse any more cups of tea... and secondly, I'm going to have a word with him!



Mr Stenhouse is behaving very oddly* nowadays. First he shouted at me for watching the video. I think it's always better to tell people what you think, so I told him how I was bored* and frustrated. That park keeper shouted at me too, for dropping paper in the park. Honestly, the two of them! Anyway, when I came back to the office, Corinne gave me a letter, which Mr Stenhouse immediately *ripped out of** my hand! He tore* it up and threw it out of the window! I think he's going mad!

I. Aclaraciones sobre el vocabulario

caught sorprendió *(coloquial)* **(catch-caught-caught)**
shouting back gritarle a él, contestarle a gritos
give the sack despedir *(de un trabajo) (coloquial)*
unfair dismissal despido improcedente
I'm not having it. No pienso aceptarlo.
oddly de forma extraña
bored aburrido *(que está aburrido) (No confunda con* **boring** = aburrido, que aburre.)
rip out of arrancar, quitar
tore rasgó, rompió **(tear-tore-torn)**
trust confiar en
I beg your pardon. Perdón. *(Se usa para pedir que nos repitan lo que nos acaban de decir.)*
So I see. Ya lo veo.
that stuff esos trastos, esos chismes *(coloquial)*
for my liking para mi gusto
brain cerebro
friendly amistoso, afectuoso
rubbish bins cubos de basura
scarcely apenas, raramente
litter basura
watch out tener cuidado
dull aburrido, pesado
doughnuts bollos, rosquillas
fire despedir *(de un trabajo) (coloquial)*
heavy argument fuerte discusión **(Heavy** *se emplea especialmente en inglés americano en este uso.)*
Have you gone deaf? ¿Se ha quedado sorda?
mix up confundir, equivocar

D● 2 Birds

Lea el siguiente resumen del documental preparado por Sarah sobre el cuidado de las aves en un parque natural, consulte el vocabulario y responda las preguntas antes de ver el programa.

There are many bird reserves in Britain. One of them is at Elmley Marshes in Kent. Sarah speaks to Les Street, a representative of the Royal Society for the Protection of Birds (RSPB) which runs the bird reserve.

There are nine thousand species of birds in the world, and about five hundred of them are resident in Britain. Many stay all the year round, while others migrate* to warmer climates during the winter. There are others which come from colder climates to spend their winters in Britain.

The RSPB acted quickly when the marshes*, which are at the mouth* of the River Medway, were being drained* for agricultural purposes. 'We got quite a sizeable chunk* to protect for the birds', says Mr Street.

In the course of a year, about one hundred and twenty species of bird can be seen at Elmley. The widgeon* is one of the many that migrate to Elmley from Siberia. During the winter, there may be twenty thousand widgeon in the area.

The natural marsh grasses and rushes* provide all the food that the birds need and it is not necessary for the RSPB to supplement it. Some of the birds passing through Elmley are on an annual migration which will take them from Siberia to West Africa. Other birds, like the skylark*, are resident at Elmley, and stay all the year round.

I. Comprensión

Decida cuál de las dos posibilidades que se le ofrecen en cada caso es la más adecuada.

A The RSPB is
1) a society for the protection of birds.
2) a group of people who like birds.

B The number of species in Britain is
1) about five and a half per cent of the total.
2) nine thousand.

C 1) Some / 2) All | of the birds stay in Britain during the winter.

D The marshes were drained
1) to protect the birds.
2) for farming.

E In a year, there may be
1) twenty thousand birds in the area.
2) one hundred and twenty species in the area.

II. Aclaraciones sobre el vocabulario

migrate emigrar
marsh pantano, tierra pantanosa
mouth desembocadura
drain drenar
a sizable chunk un buen trozo, un trozo de buen tamaño
widgeon ánade
rush junco
skylark alondra
taking up bird watching dedicándose a observar a los pájaros
a haven un «paraíso», un lugar ideal, muy protegido
wetland birds pájaros de zonas húmedas
wild fowl aves salvajes
waders zancudas
profitable rentable
the largest bit that's left el trozo más grande que queda
in sheer numbers en números redondos
breed criar, reproducirse
white-fronted geese gansos de pecho blanco
buick swans un tipo de cisnes
steadily make their way west se dirigen poco a poco hacia el oeste
staggering vacilante, titubeante
sedges juncos
herbs hierbas *(especialmente las aromáticas)*
larvae larvas
dragonfly libélula
water beetles escarabajos de agua
seed semilla
sea club brush broza
break open abrir *(de un golpe, rompiendo la cubierta)*
nourishing nutritivo
they keep the birds going mantienen a los pájaros
crush up moler, aplastar
valuable valioso
foodstuff alimento
expanse expansión, zona, terreno
countless incontables
hazard a guess aventurar un número, una conjetura
edge borde
dabble chapotear
role papel, función
further south más al sur
re-fuel recargar, volver a tomar combustible
twitter gorjear, trinar

D 3 Public housing

Lea el siguiente resumen del documental preparado por Prodip y conteste las preguntas antes de ver el programa.

In London almost thirty per cent of families live in houses provided by the local councils rather than in* private accommodation*. In the past, council housing has not always been of a very high standard*, but ideas are changing. In Covent Garden in central London there is one of the most interesting and original developments in council housing today.

Mr Donald Ball is an architect who worked on the Covent Garden development. He explains: 'The density of housing here is very high. There are two hundred persons per* acre (half a hectare) as well as shops and so on*. Here fifty per cent are for families, and fifty per cent are just two bedroom flats.' With that mixture, they decided to design a basic L shaped unit, and built up the shape into groups of twelve flats. People have been living there for just over two years* and they seem very happy.

The tenants* of the flats confirm this. 'I've been more than delighted with this place', says one resident. Another adds: 'The main thing for me is the light, and the fact that we're not overlooked*. We can't hear a sound from the neighbours.' Another resident of the development says that she especially likes the feeling of coming out of the front door into the open air. The flats are well-designed, for example, the windows turn over*, making them easy to clean. Details like this are typical of the high quality of this type of development. But sadly, Mr Ball does not think there will be many more housing projects similar to the one in Covent Garden. 'There's no government money for public housing at present. People prefer houses with gardens, and they're simpler to build. This building has required a lot of detailed work. You've got to have a first class contractor*... It's a pity, because I think this is a scheme that we could see in not just this country, but other inner city* situations which could be a way forward.'*

I. Definiciones

Haga corresponder cada una de las palabras siguientes con su definición.

A council housing
1) flats which can be privately rented
2) the town hall
3) public housing provided by local authorities

B accommodation
1) changing something to suit new conditions
2) a place to live
3) something which helps or makes an action easier

C density
1) the number of people who live in an area
2) the thickness of a wall
3) bureaucratic stupidity

D unit
1) a group of people
2) a large piece of furniture
3) a flat or house which is one of a group of similar ones

E inner cities
1) the heart of a town: often the oldest part
2) the suburbs
3) cities which are a long way from the sea

II. Comprensión

Responda las siguientes preguntas, eligiendo la opción más adecuada entre las que se le ofrecen:

A How many people *live in* council housing in London?
1) 70 %
2) 30 %
3) 3 %

B What is the density of people per acre?
1) 200
2) 12
3) 0.5

C What do residents like about the flats?
1) not being overlooked
2) being able to hear the neighbours
3) having windows that clean easily

D Mr Ball mentions some problems about housing schemes similar to this one. Which one does he NOT mention?
1) there is lack of government money
2) people prefer houses and gardens to flats
3) people prefer to live outside the city
4) first class building work is needed for flats like these

III. Aclaraciones sobre el vocabulario

rather than in en vez de en, más bien que en
accommodation vivienda, alojamiento
a very high standard un nivel muy alto
per por (por cada)
and so on etcétera
just over two years un poco más de dos años
tenants inquilinos
we're not overlooked no nos ve nadie, nadie puede vernos
turn over dar(se) la vuelta
contractor contratista, constructor
inner city el centro de una ciudad, el interior de una ciudad
a way forward un paso adelante
renew renovar
trend tendencia
site solar
enclosure recinto, espacio cerrado
on top of which encima del cual
length longitud
grouping agrupamiento
mirror image reflejo, la imagen de un espejo
lookout aspecto externo
we did make the move nos decidimos, dimos el paso
delighted encantado
front door puerta principal
as if you're stuck in a flat como si estuvieras atrapado en un piso
turnover windows ventanas giratorias
call for pedir, reclamar

Conundrum

En este episodio de Conundrum, Phillips y Maxwell interrogan de nuevo a Lee, el piloto que estaba en el hotel el día que asesinaron a Gibbs y, utilizando información que les había proporcionado Felicity Curran, le hacen confesar la verdad sobre sus movimientos en el hotel ese día. Más tarde, Lee habla con su amigo Raistrick, que no parece alegrarse demasiado de la marcha de los acontecimientos.

Estudie con atención el resumen ilustrado que le ofrecemos en la siguiente página y repase el vocabulario que le ofrecemos, antes de ver el programa.

I. Aclaraciones sobre el vocabulario

once una vez
Whoever he is. Quienquiera que sea.
acquaintance conocido, conocimiento
run llevar *(un negocio)*
remind recordarle algo a alguien
to see that we didn't meet para asegurarse de que no nos encontráramos
make a change ser diferente, suponer un cambio
everything else todo lo demás
face charges ser acusado de
charge acusar de algo
bank account cuenta corriente

CONUNDRUM II

Maxwell and Phillips have discovered that Lee and Raistrick were lying. They are interviewing Lee to find out the truth . . .

Durante el programa

Estudie las frases que le ofrecemos a continuación antes de ver el programa por primera vez. Cuando lo haga, decida si son ciertas **(T)** o falsas **(F)**

		TRUE	FALSE
A	Billy usually goes to a restaurant for lunch.		
B	The park keeper used to work very hard when he was young.		
C	The park keeper says he's in a bad mood.		
D	Joe thinks it's Mrs Belmont's fault that there are no doughnuts in the canteen.		
E	Billy's signed up for a weekly course in Spanish.		

Después del programa: Explicaciones

1 Cómo expresar intenciones

A) Utilizando los adverbios de frecuencia *hardly ever, quite often*

Ted: And how often do you sit here looking at that stuff?
Billy: Oh, hardly ever. Only occasionally... every now and then... Well, quite often, I suppose.

En este ejemplo, Billy va admitiendo progresivamente que ve el video cada vez con mayor frecuencia.

1.1 Ejercicio: Rellene los espacios

Coloque los siguientes adverbios en orden creciente de frecuencia, rellenando los espacios en blanco entre *never* y *always*. Cuando hay un corchete quiere decir que hay dos adverbios con el mismo significado. Los adverbios que debe usar son: *seldom, generally, quite often, hardly ever, normally, sometimes.*

never	often
A	frequently
rarely }	usually }
B ..... }	**E** ..... }
occasionally }	**F** ..... }
now and then }	nearly always
C	always
D	

B) Con frases adverbiales *once a week*

Park keeper: I used to get up at six o'clock every morning.
Ted: My sister and I used to go to that part of the country every summer.
Billy: I've decided to take a Spanish course. Once a week, on Thursday evenings.

1.2 Ejercicio: Complete las frases

Complete las frases siguientes con una de las expresiones adverbiales que se indican:

1) twice a week
2) every other day
3) three times a day
4) every winter
5) every six months

A The dentist told me that I must have a check-up ..... (in January and July every year).

B She came to see me ..... (on Monday, Wednesday, Friday and Sunday) last week.

C He telephones his mother ..... (on Monday and Friday every week).

D I have to take these pills ..... (after breakfast, lunch and dinner).

E I get these awful colds ..... (between November and February each year).

C) Utilizando oraciones subordinadas adverbiales *when, whenever*

Billy: Do you enjoy life?
Park keeper: Not when people like you come into my park, no.

Vea a continuación otros ejemplos del uso de *when* y *whenever* (siempre que) para introducir oraciones subordinadas adverbiales que expresen la frecuencia de las acciones. Por ejemplo, la frase:

I don't see my friend often. He lives in Scotland and I live in London. But he sometimes comes to London. I see him then.

Puede también decirse:

I see my friend whenever he comes to London.

Otros ejemplos:

I go on holiday whenever I can afford to.
She worries too much! She goes to the doctor whenever she's got a headache.
Whenever I've got nothing to do, I pick up a book and read it.

1.3 Ejercicio: Construya oraciones

Haga corresponder cada una de las frases siguientes con una de las oraciones adverbiales que se incluyen. Por ejemplo, **A**-3: *I go swimming whenever it's warm enough.*

MAIN CLAUSE		ADVERBIAL CLAUSE
A I go swimming		1) we're late for work.
B They come and see us		2) there's a good programme on.
C Our boss loses her temper	whenever	3) it's warm enough.
D He goes sailing		4) he has the time.
E This television breaks down		5) they can.

Escuche las respuestas correctas en la audiocassette y repítalas en las pausas.

2 Cómo reconocer que se ha hecho algo mal
should have, shouldn't have

¿Recuerda cómo nos hablaba Sarah del enfrentamiento entre Billy y Ted?:

Ted caught Billy watching video when he should have been working.

Vea los siguientes ejemplos o escúchelos en la cassette. Preste especial atención a la pronunciación de *should have (should've)* y de *shouldn't have.*

should have	shouldn't have
I feel awfully tired.	I should have gone to bed earlier.
I feel awfully tired.	I shouldn't have gone to bed so late.
You're very rude.	You shouldn't have spoken to me like that.
He should have told us that he was going to be late.	

2.1 Ejercicio: Escriba oraciones

Escriba oraciones con *should have* o *shouldn't have* referidas a las siguientes situaciones.

Ejemplo: *You fell ill yesterday, but instead of going to bed, you went to a party. Today you feel worse.*
Respuesta: *I should have gone to bed.*
O bien: *I shouldn't have gone to the party.*

A You driving along the road, miles from a filling station. You run out of petrol.
B A friend tells you that he's run out of money — and it's a bank holiday.
C A friend, who hasn't taken exercise for years, goes for a ten kilometre run. The next day, he can hardly move!
D A friend comes to dinner. She's a vegetarian, but you've forgotten — and you serve her roast chicken.
E Some friends are coming to see you by car. You give them a map so that they can find your house, but they ignore it, and get lost.

3 I can't tell you how...

En el documental sobre las viviendas oficiales, una de las personas entrevistadas le decía a Prodip:

I can't tell you how happy I am.

Podría haber dicho también *I am very happy*. Pero la frase empleada es mucho más intensa e insistente.

Construya usted frases semejantes, basándose en las siguientes oraciones. Este ejercicio está también grabado en la audiocassette.

Ejemplo: *I'm very pleased to see you.*
Respuesta: *I can't tell you how pleased I am to see you.*

A I'm very pleased to see you.
B I enjoyed it very much.
C It was very hot on our holiday.
D He was very angry.
E He's been working very hard recently.

Resumen del contenido

En esta unidad ha aprendido:

1. A utilizar adecuadamente los adverbios de frecuencia:
   hardly ever *never*
2. A utilizar algunas frases adverbiales que expresan frecuencia:
   three times a week *twice a day* *every year* *every other day*
3. A utilizar algunas oraciones subordinadas adverbiales para expresar frecuencia:
   I go to the theatre whenever there's a good play on.
   Whenever she's in England, she goes shopping in Oxford Street.
4. A admitir que ha hecho algo mal y a decir a los demás que han hecho algo mal:
   You should have come with me.
   I shouldn't have spent so much on holiday!
5. La expresión *I can't tell you how...* :
   I can't tell you how happy I am.

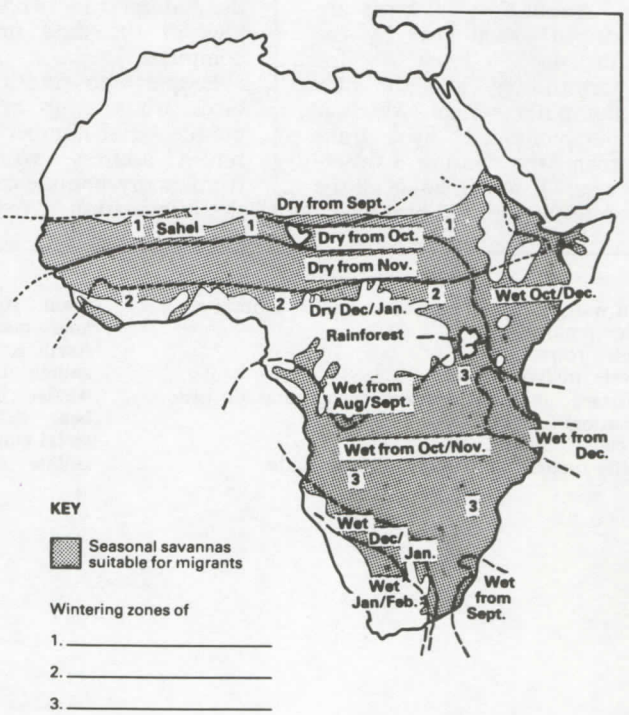
Actividades complementarias

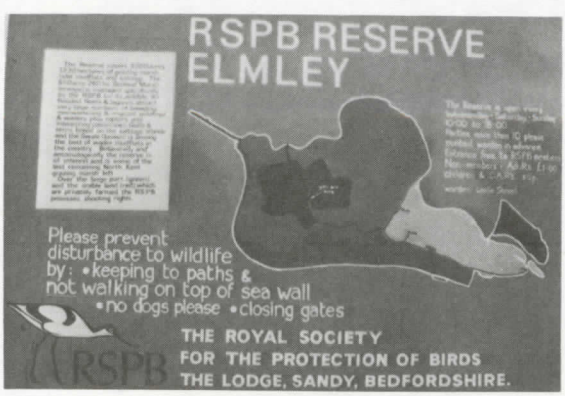
1. Lea el texto siguiente sobre la emigración de los pájaros y, si es necesario, consulte el mapa de África adjunto.

Wings across Africa

What happens to small European birds that winter in Africa? Where do they go? Each species prefers a certain type of habitat. Vast numbers of birds are found in the dryest northern savanna near the Sahara desert, know as Sahel. In winter, the Sahel has the harshest conditions in Africa. But when the birds arrive in autumn, the area is still lush and green from the rains. Many birds find enough food for the whole winter, but others move on further.

Redstarts, wheatears and whitethroats all stay in the Sahel over the winter. They live in the thick bushes along rivers and streams. Garden warblers and nightingales use the area for a short time, then move south. They arrive in the more fertile areas of West Africa after the first week of November. The spotted flycatcher and willow warbler require rainy conditions. They arrive just South of the Sahara in August, earlier than most birds. But they stay only till mid-October when they go further south to the new rains on the other side of the Equator.
(Peter Jones, RSPB Magazine)





Señale en el mapa qué pájaros van a cada una de las zonas numeradas **1, 2, 3.**

2. Lea el siguiente artículo tomado de un periódico británico.

Science report

Bird watchers* backed* by computer

A computer with novel* software* is helping British ornithologists to analyse the migratory habits of birds.

About 750,000 birds are ringed* each year by the British Trust for Ornithology and the new computer system, which is partly funded* by a grant from the Nature Conservancy Council, holds all the data from ringed bird which have been recovered.

A house martin* discovered in Nigeria and an Arctic tern* which collided* with a Japanese whaler* in the Antarctic are two examples of the data on the computer.

People who find ringed birds, whose rings bear* a unique serial number* and return address, write in from many continents and the information is fed into the computer and collated* to keep ringers and finders informed.

The computer programs calculate the distance and direction covered by the birds.

Mr Chris Mead, head of the trust's ringing and migration section, said: 'It has a great deal of information which is vital for conservation.'

bird watcher persona que se dedica a observar a los pájaros
back respaldar
novel nuevo, reciente
software material de paso (programas de ordenador)
to ring anillar *(un pájaro)*
partly funded parcialmente financiado
grant subvención, beca
house martin avión
Arctic tern golondrina ártica
collide chocar
whaler ballenero
bear llevar **(bear-bore-born)**
serial number número de identificación
collate ordenar, organizar

Guiones completos del programa

CONUNDRUM: EPISODE ELEVEN

(EN UNA SALA DEL AEROPUERTO)

Phillips: Mr Lee, what were you doing between the hours of seven and eight o'clock on the evening that Matthew Gibbs was murdered?
Lee: I've told you once*. I was with Bernie Raistrick. We came out of the dining-room and had coffee in the foyer.
Phillips: That's precisely what Mr Raistrick says.
Lee: Well then, you see, it must be true.
Phillips: However, we know that he's lying. He's lying and so are you.
Lee: Oh!
Phillips: We have a witness who'll swear that you were not together for all that time. That at seven forty-five you left Mr Raistrick and took the lift.
Lee: Well, he's wrong. Whoever he is*.
Phillips: She's a lady called Felicity Curran. And, no, she's not wrong. Your friend Raistrick started a conversation with her after you'd left. There's something else as well. When we spoke earlier, you wanted me to believe that you didn't know Matthew Gibbs. You said you'd never met him before in your life. Now that wasn't exactly true, was it?
Lee: I'd met him once or twice before.
Phillips: He was a friend of yours.
Lee: Well, not exactly a friend —
Phillips: Well, a colleague. A business acquaintance*.
Lee: Business...?
Phillips: Yes. The sort of business that Matthew Gibbs was running* from his hotel room.
Lee: I don't know what you're talking about.
Phillips: Mr Lee, we know more about Matthew Gibbs' activities than you think. We know why he went to that hotel. And why *he'd been* to others in the area. Now let me remind* you that we're talking about murder.
Lee: I don't know anything about that.
Phillips: Then you'd better tell us what you *do* know about.
Lee: Not murder, anyway.
Phillips: What then?
Lee: You know about the video business?
Phillips: You tell us.
Lee: Gibbs used to make pirate video cassettes. I used to buy them from him and sell them again overseas.
Phillips: Who else used to do it?
Lee: I don't know any names. I think they were other airline crew. But he was extremely careful to see that we didn't meet*. He was worried that we'd discuss prices, I suppose. So we all used to see him at different times.
Phillips: And your time was a quarter to eight.
Lee: Yes.
Phillips: Just about the time that he was murdered.
Lee: I told you. I don't know anything about that. He was all right when I left him.
Phillips: You really expect us to believe that?
Lee: It's the truth.
Phillips: Is it? Well, that *would* make a change*. Everything else* you've told us so far has been a lie. You lied about not knowing Gibbs. You lied about going to see him. And I think you're lying now.
Lee: I'm not.
Phillips: Then why did you tell us you hadn't seen him? Why did you say you hadn't been to his room?
Lee: Because I didn't want you to find out about the video business, of course. So I had to be pretty careful. Otherwise I'd lose my job, and —
Phillips: It's not just a question of your job. We're talking about murder. Why was Matthew Gibbs carrying a gun?
Lee: Was he? I didn't see it.
Phillips: Did you ever see him with a gun?
Lee: No.
Phillips: Did you notice a gun when you went to his house?
Lee: Whose house?
Phillips: Gibbs'!
Lee: I've never been to his house. I don't even know where it is.
Phillips: Mr Lee. You're going to have to face charges* concerning the video cassettes, in any case. But they're not going to be as serious as a murder charge.
Lee: I don't know anything.
Phillips: Now, I want you think about that carefully. The more you can help us, the more we can help you. So, if you didn't kill Gibbs, who did?
Lee: I don't know.

(EN EL APARCAMIENTO DEL AEROPUERTO)

Phillips: So we've broken his alibi, but we've still got no witnesses and hardly any evidence. There were no finger-prints on that gun, don't forget.
Maxwell: So we can't charge* him.

Phillips: No. But it would be nice to look at his flat, though. And his bank account* if that's possible.

(EN LA OFICINA DE PRODUCCIÓN)

Lee: Hello, Bernie... It's me... I'm still at the airport. And the police have been talking to me again... I told them I'd been up to Gibbs' room the night he was shot.

(EN CASA DE RAISTRICK)

Raistrick: You told them? You idiot!... And where does that leave me? If they know you've been lying, they must know I've been lying as well. So thanks very much. Thanks very much for nothing.

FOLLOW THROUGH

(EN LA OFICINA DE PRODUCCIÓN)

Billy: Never trust* the man with a alibi.
Ted: I beg your pardon*.
Billy: Oh. Hello, Mr Stenhouse. I thought you were having lunch.
Ted: So I see*. That didn't look like work to me.
Billy: No, well... it's not, really. I found it... *(pointing)* over there. It's... quite interesting.
Ted: And how often do you sit here looking at... that stuff?*
Billy: Oh, hardly ever. Only occasionally... every now and then... Well, quite often, I suppose.
Ted: I see. This is an office, Billy, not a cinema.
Billy: Yes, Mr Stenhouse. I know.
Ted: You're a dreamer, Billy.
Billy: Yes, Mr Stenhouse. I know. Only sometimes though.
Ted: Too often for my liking*. The point is, Billy, I hardly ever see you working. You're lazy. You want everyone else to do all the work for you.
Billy: Oh, but that's not true. Everyone else gets all the interesting work. I get all the boring work. Anyhow, it's my lunch hour. You normally go to some nice restaurant, don't you? Well, I don't earn enough money for that. I have to stay in this office every day, with a sandwich or an apple or something like that. I'm not stupid, you know. I've got talent. I've got a brain*. But in this job I'm never allowed to use it. So don't accuse me of being lazy, because I'm not lazy. I'm just frustrated. If anyone's looking for me, Corinne, tell them I'm out.
Corinne: What's the matter with him? Oh.
Ted: Corinne. Take a letter.
Corinne: Yes, Mr Stenhouse.
Ted: It's to... William Barker.
Corinne: William... Barker... Oh. You mean Billy?
Ted: Yes. Dear Mr Barker —
Corinne: Shall I make that 'Dear Billy'? Sounds more friendly*, doesn't it?
Ted: This, Corinne, is not going to be a friendly letter.

(EN EL PARQUE)

(Bill is carrying a parcel under his arm.)

Billy: It's nearly always better to tell people what you think. Directly. Openly. Honestly. After this, Ted Stenhouse will respect me. He'll start to recognise that I'm a very talented person. Yes, I'm glad I told the truth. 'I cannot tell a lie'. That's what George Washington said, and he was given a very important job to do.

(A stream of leaflets fall out of Billy's parcel.)

Guarda: Tell me, young man: do you generally use parks as rubbish bins?*
Billy: This isn't rubbish. *(He pauses.)* Well, not really.
Guarda: If it is lying on the grass, it is rubbish.
Billy: Do you enjoy life?
Guarda: Not when people like you come into my park, no. I frequently find young people today have no respect for authority. When I was a boy, I scarcely* had time to walk in the park. If I wasn't at school, I was out delivering newspapers or helping my father in his fruit shop. I used to get up at six o'clock every morning and be in bed at ten.
Billy: Ah, the good old days, eh? Now, if you'll excuse me —
Guarda: You do realise that dropping litter* in the park is an offence? And I take a very serious view of offences committed in my park.
Billy: Oh, come on —
Guarda: But I shall make an exception on this occasion, since I'm in a good mood today.
Billy: Oh.
Guarda: But I won't always be so generous. So... watch out*.
Billy: Yes. Thanks.
I'm really pleased you're in a good mood. It makes such a difference.

A BIRD SANCTUARY

Sarah: There are many bird reserves in Britain and one of them is here at Elmley

Marshes in Kent. The Royal Society for the Protection of Birds, which runs this reserve, has 350,000 members and every year more and more people are taking up* bird watching. Now, of the 9,000 species of birds in the world, there are about 500 of them resident in Britain. Many of them stay here all the year round, but others find our winters too cold and emigrate to warmer climates. Others come from cold climates, from Siberia and Scandinavia to spend their winters here.

Street: These Marshes are a huge extensive area at the mouth of the rivers Medway and the Thames, and for years they've been a haven* for wetland birds*, wild fowl* and waders* and so on and, in recent years, the mechanical advances through machinery have made these Marshes able to be drained for more profitable* agricultural use, and the RSPB saw that a lot of the Marshes were disappearing and the habitat which these birds need for survival was disappearing fast. So we decided to come into this area which is the largest bit that's left*, and get quite a sizeable chunk to protect for the birds that we've seen today.

Sarah: Can you tell me how many species you have?

Street: Well, over the course of the year, well over a hundred species, perhaps 120 or 130 species, but it's in sheer numbers*, the huge populations that occur in winter, things like the widgeon that come in as winter visitors.

Sarah: Where do they come from, the widgeon?

Street: The widgeon breed* over a lot of central Europe, Siberia, Scandinavia, even a few pairs in Britain, but most of the population comes from Siberia and that sort of area, and, of course, they find the winters there rather inhospitable and along with things like the white-fronted geese* and the buick swans*, they steadily make* their way west through Europe and by mid-winter they appear here and the numbers are really quite staggering*. Something like 20,000 plus widgeon occur during winter and something like regularly 2,000 white-fronted geese. It really is quite a sight. Far more than are out on the marsh at the moment.

Sarah: What about food? Do you provide any special or artificial food for the birds?

Street: Well, we don't provide any food at all. The marsh, the natural marsh grasses and rushes and sedges* and herbs* are there for the birds, and a lot of them will feed on things like the larvae* of dragonflies* and water beetles* and things like this, but we've got a seed* here of a plant called sea club brush* and not a particularly attractive looking thing, but if you start breaking these seeds open*, see, there's lots of small seeds in there —

Sarah: Oh, yes.

Street: And those are incredibly nourishing* and they keep the birds going* through winter. And if you crushed all those up*, you could probably — if you got enough of them — you could probably make bread out of it, so —

Sarah: Goodness!

Street: So, it's just like the grains that we use ourselves. Really quite a valuable* foodstuff*. And that's just one head of club brush in this huge expanse* of the club brush over there. There's countless millions, I wouldn't like to hazard a guess*, and so that provides food — the seeds will fall onto the water, it'll get carried by the wind to the edge* and quite often on the edges where the wind's blowing you'll get lots of ducks sort of dabbling* away feeding on these and it keeps them going through the long, hard winter nights.

Sarah: Can you tell me about the migratory habits of the birds here?

Street: The migration role* that we actually play is different for different species of birds. I've mentioned some of the ones that actually arrive and spend the winter with us, and they breed elsewhere in colder climates, and the birds that actually breed here in spring and in summer, they — many of them — migrate further south* perhaps to West Africa or the Mediterranean and we also play a third role and that's for some of the birds that might breed in the far north and winter, perhaps south of the Sahara, they've got to actually stop and re-fuel* so they actually stop off on our marshes and collect enough food to carry on the migration journey. That's something about the patterns of some of the birds. Some birds actually are resident here — things that we can hear twittering* above us like this sky-lark, stay all the year round.

(EN LA OFICINA DE PRODUCCIÓN)

Ted: My sister and I used to go to that part of the country every summer. To tell you the truth, I used to find it a bit dull*. But she liked it, and you have to consider other people's feelings.

Sarah: Oh, really?

(EN LA CAFETERÍA)

Joe: Huh, no doughnuts*, today?

Mrs Belmont: It's not my fault, Mr Ralston. Some days they don't deliver any.

Joe: Did I say it was your fault, Mrs Belmont?

Prodip: He didn't say it was your fault, Mrs Belmont.
Mrs Belmont: Good. Tea?
Joe: Yeah. I guess so. *(He pauses.)* Did you hear about Billy?
Prodip: No.
Joe: Ted fired* him.
Mrs Belmont: What?
Joe: Corinne just told me. There's a letter waiting for him when he gets back.
Prodip: But what for? What's he done?
Mrs Belmont: He can't do that. That boy will never get another job. He can't throw Billy out, just like that. I've never heard of such a thing.
Joe: Sarah says they had a really heavy argument*.
Mrs Belmont: Unfair dismissal, that's what it is. Unfair dismissal. There's a law against that.

(EN LA CAFETERÍA)

(Mrs Belmont, her arms folded, glares at Ted.)

Ted: Mrs Belmont, have you gone deaf?* How many times do I have to ask you? I would like a cup of tea, please. I very rarely lose my temper, Mrs Belmont but unless you serve me I'm going to get very angry indeed.

(Mrs Belmont leans across the counter and grabs Ted by his lapel.)

Mrs Belmont: I want a word with you.

HOUSING

Prodip: More and more people in Britain are buying their own houses but a large percentage still live in flats or houses built and owned by the local council. In London, almost 30 % of families live in council accommodation. The standard of council housing has not always been very high, but, in recent years, architects have been making renewed* efforts to design council housing that reflects the needs and wishes of the people who will live in them.

The recent development in Covent Garden, central London, illustrates this new trend*.

Ball: We have a site* here of one and a half acres right in the centre of Covent Garden. The density of housing is very high, 200 persons per acre, as well as shops, community facilities. A lot to get onto a site. *(Ball shows Prodip a model of the development in Covent Garden.)* We have a mixture here where 50 % are for families and 50 % are just two-bedroom flats. With that mix, we put together a basic unit and we built up this unit. It starts from taking a family flat, which is an L-shaped flat and the L forms the garden so the enclosure* of the L gives you this patio on top of which* is a two-person flat — a little rectangular flat. You have an L with a rectangle on the top of it, and that is the very basic unit. It is then put together into a group of twelve flats. The L varies in its length*, according to the size of the flat, if it's a four, five or six-person flat, but that is then put together so that you get that unit once, twice, three times and four times, giving you that grouping* for half of the site. That half then is repeated on this side, so that is a mirror image* of that one. *(Pointing to various places on the model he is holding.)*
Prodip: How long have these flats been open to the public for and people living in them?
Ball: Just over two years.
Prodip: Are people happy living there?
Ball: They are, I understand, very happy indeed.
1.ª mujer: I can't tell you how happy I am. Really and truly. It's like Heaven. Honestly, I love it.
Prodip: What do you like about it?
1.ª mujer: Well, the main thing for me, anyway, is the light and the fact that we're not overlooked. We can't hear a sound from the neighbours. There are children down below and I never hear them. The atmosphere, the lookout*, everything about the place is just special.
2.ª mujer: We're very glad we did make the move*. We're both very happy here. *(To husband.)* You can speak for yourself as well.
1.er hombre: Yes, it — I was very worried about going into council property, never having ever lived in it and I've been more than delighted* with this place. Everything has been very, very nice.
Prodip: What sort of things do you like about it?
2.ª mujer: Everything. Well, when you come out your front door*, you see it's in the open air. You don't feel as if you're stuck in a flat*. You know, you feel more spacious. Here, you've got turnover windows* so you haven't got any problems with finding a window cleaner. Everything about it is nice.
1.er hombre: Very happy indeed here.
Prodip: Mr Ball, are housing projects like this one unique, or is there a hope that we will see many more of them in the near future?

Ball: I don't think you'll see many more. There's no government money for public housing at the present time. There's a demand for houses with gardens — they're much simpler to build. This building has required a lot of detailed work. You've got to have a first class contractor. It's got to be built really well, if it's going to succeed. I think it's a pity because I do think that inner cities are calling for* housing and I think this is a scheme that we could see in not just this country, but other inner city situations which could be a way forward.

(En la oficina de producción)

Prodip: I usually enjoy my work. But not today.

Sarah: Yes. Yes, I know what you mean.
Billy: I've realised I need new horizons. So I've decided to take a Spanish course. Once a week on Thursday evenings. I'll be able to go to South America and make a fantastic television series. And after that —
Corinne: There's a letter for you Billy. I think it's important.

(Ted enters, snatches the envelope from Billy and goes over to his office.)

Billy: Hey. that's my letter.
Ted: No, no. It's... it was a mistake. It was... Corinne mixed up* the names.
Billy: I'll give you a tip, Mr Stenhouse. Never do that in the park, or you'll be fined for dropping litter.

UNIT 12

That's all very well, but...

Cómo mostrarse de acuerdo o en desacuerdo

En esta unidad:

▷ Sarah mantiene una entrevista con dos políticos que no va precisamente bien.

D▣ Prodip prepara un documental sobre las London Silver Vaults y Joe visita un zoológico especializado en animales raros.

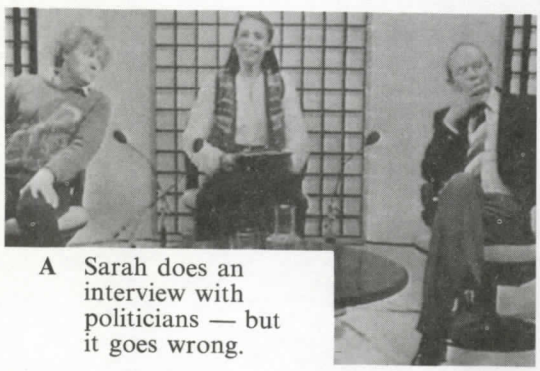
◎ Phillips y Maxwell visitan de nuevo a la Sra. Gibbs y descubren algunos hechos sorprendentes.

Aprenderá a expresar opiniones, a mostrarse de acuerdo con algo o en desacuerdo usando las expresiones *In my opinion, I quite agree, Yes, but...*

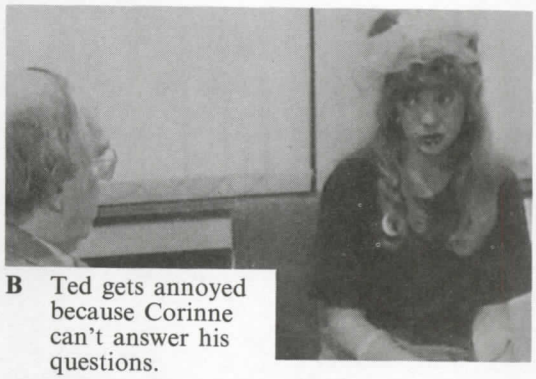
Antes del programa

▷ 1 Follow Through

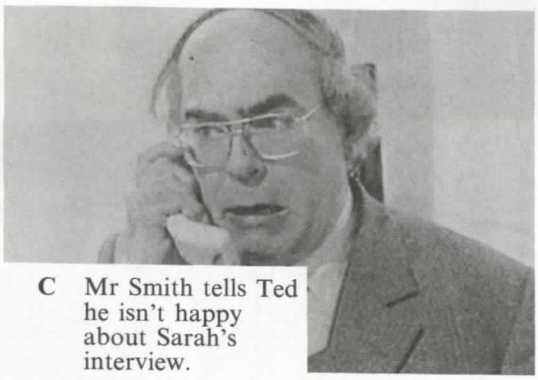
Haga corresponder cada una de las imágenes siguientes con una de las frases numeradas que se incluyen.



A Sarah does an interview with politicians — but it goes wrong.

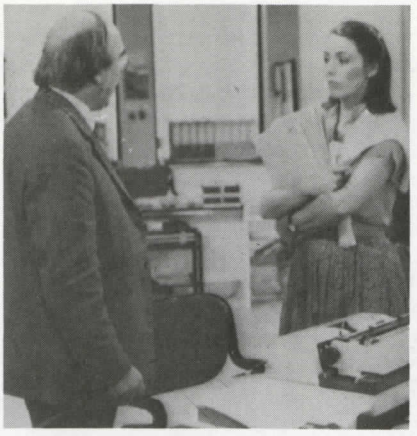


B Ted gets annoyed because Corinne can't answer his questions.



C Mr Smith tells Ted he isn't happy about Sarah's interview.

D Sarah, Prodip and Joe have a serious conversation at Pierre's.



E Ted attacks Sarah about the way she handled the interview.

1) Let me now turn to economic affairs.
2) All I can say is you're forgetting your responsibilities, Sarah.
3) Why don't you know anything today, Corinne?
4) What I'm saying is, most of the world's problems could be solved if people really wanted to solve them.
5) Yes, Mr Smith. I did see the interview. An official complaint?* Oh dear.

I. Aclaraciones sobre el vocabulario

complaint queja
nothing whatever absolutamente nada
the point I'm making lo que quiero decir
come to power llegar al poder
I utterly fail to understand how no logro comprender cómo **(utterly** = *completamente)*
as far as I can see por lo que veo
turn to pasar a
unemployment desempleo
rightly correctamente, bien
you yourself said usted mismo dijo
keeping promises cumplir las promesas
latest figures últimas cifras (las más recientes)
we are running out of time se nos está acabando el tiempo
overnight de la noche a la mañana
there is absolutely no reason why no hay ninguna razón para
look into it estudiarlo
suitable adecuado, apropiado
take starvation consideremos el hambre
weapons armas
huge amounts inmensas cantidades
madness locura
income renta
That's not the point. No se trata de eso.
make each other look foolish hacer que el otro pareciera tonto
mayor (/meə/) alcalde
in office en el cargo, en activo
speech discurso
in a small way en plan pequeño, modesto
depend on depender de
conduct llevar
twice dos veces
Anything for a quiet life. (Darías) cualquier cosa por vivir tranquilo.

D● 2 The London Silver Vaults

Lea el resumen que le ofrecemos en la página siguiente del documental preparado por Prodip sobre The London Silver Vaults, una curiosa mezcla de tiendas y *cajas fuertes* que pueden visitarse en Londres. Antes de ver el documental, responda las preguntas que se le formulan a continuación de dicho resumen.

There are very few London tourist attractions which are underground*, but we found one that is well worth a visit — the London Silver Vaults*.

The Silver Vaults are in Chancery Lane, which is in London's legal district. There are three long corridors with one hundred and twenty six vaults in them, all of it thirty feet (ten metres) underground, below the busy street. Although the vaults were originally designed* as secure storage space for valuable silver items*, many of them are more like shops nowadays, with silver traders displaying their wares*, and customers walking up and down the corridors.

The manager of the London Silver Vaults, Mr Dennis Fraley, tells us something about the history of the company. It began in 1885, but the vaults were rebuilt and re-designed in 1953. 'We've got thirty or forty silver dealers* down here,' he says, 'mostly dealing in antique* silver.'

There was a time when a lot more uses were found for silver. One of the traders, for example, has a Georgian silver sauceboat* made in 1750. He shows how you can tell the age of a piece of silver by the hallmark*. One lady is looking for silver photoframes*, a silver toothbrush and pieces of jewellery*. Another lady, from Texas, USA, always comes to look at the silver when she is in London because, she explains, 'I just love the Silver Vaults'.

I. Definiciones

Haga corresponder cada una de las siguientes palabras con la definición que le corresponda entre las que se le ofrecen.

A	tourist attraction	1)	an area where solicitors and lawyers work
B	legal district	2)	people who buy and sell silver
C	hallmark	3)	a place that visitors come to see
D	storage space	4)	identification marks, showing the date and place the item was made
E	silver traders	5)	a place to put things

II. Aclaraciones sobre el vocabulario

underground bajo tierra, subterráneo
vault cámara acorazada, bóveda
designed diseñados, concebidos
valuable silver items piezas valiosas de plata
silver traders displaying their wares comerciantes de plata que exhiben sus productos
silver dealers comerciantes de plata
antique antigua
sauce boat salsera
hallmark contraste
photoframes marcos para fotografías
jewellery joyería
in any High Street en cualquier calle mayor, calle principal
mouthful bocado *(En este caso se refiere a lo largo del nombre. Sería algo así como decir* «que ya está bien».)
valuables objetos de valor
demolished demolido, derruido
hence de ahí (que), por tanto

strongrooms laid out as shops habitaciones fuertes, dispuestas a modo de tiendas
wine coasters posabotellas
steel plate acero bañado en plata **(plate** = metal bañado en plata)
sheet lámina
fuse fundir
seam costura, unión
polish gently pulir suavemente
gifts regalos
reign reinado
teapot tetera
cream and sugar = **cream (jug) and sugar (bowl)** jarra para la crema y azucarero
hot water = **hot water (pot)** cacharro, jarra para servir el agua caliente para el té
date letter letra utilizada para expresar el año en que se fabricó un objeto de plata
made to match hechas a juego
silverware objetos de plata
customers of mine clientes míos
tableware /flatware/ cutlery cubertería
antique trade comercio de antigüedades
services servicios de mesa, cubiertos
rot and perish pudrirse, descomponerse, estropearse
pattern dibujo, modelo
vinaigrette pebetero, cajita
fan-shaped en forma de abanico
grille rejilla
shell-shape forma de concha
pierced calado, perforado

D● 3 Marwell Zoological Park

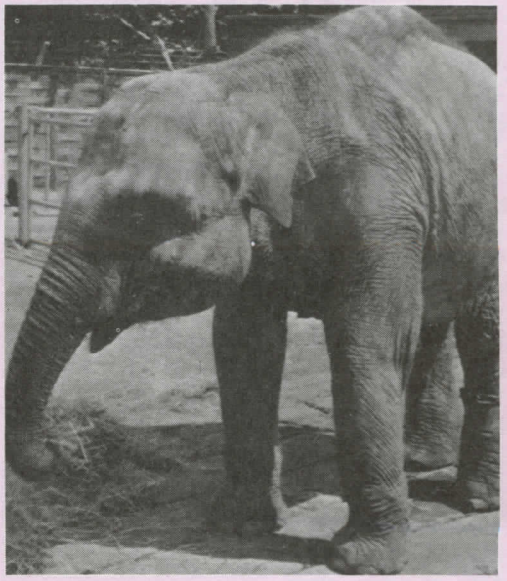
Lea el siguiente resumen del documental preparado por Joe sobre el Zoológico Marwell y, antes de ver el documental, responda las preguntas que se le formulan.

*Friends of the Earth** is an action group concerned with the environment*. They estimate that, within twenty years*, twenty-five per cent of all forms of wildlife* may be extinct. In that time, millions of years of evolution could be destroyed. It is therefore very important that zoos and wildlife parks play their part in the conservation of endangered species*.

We talk to Mr John Knowles of Marwell Zoological Park. He gives two important reasons for conservation: 'Sometimes we find that there is something that is useful to man in species of animals that had not previously been known. There is something in the blood* of armadillos, for instance, which is useful in treating leprosy*. But conservation is really an emotional concern*. I think I would hate to live in a world populated solely* by humans.' Ecologists also believe that the destruction of species upsets* the delicate balance of nature.

Man is the main danger to most threatened species, and the main reasons are usually habitat destruction and hunting for food or sport. Mr Knowles quotes* the example of the oryx, an animal which lives on the borders* of Chad and Niger, in a war zone. 'The only hope for the oryx is in captive situations, like our zoo.'

He adds that preservation of endangered species is the responsability of more affluent* societies. 'The Third World cannot afford to have the same attitude to conservation that we have. Somebody whose livelihood* depends on two oxen* which are vulnerable to being killed by tigers, that person in not going to be concerned about tiger conservation.'



I. Comprensión

Decida si las siguientes aseveraciones son verdaderas **(T)** o falsas **(F)**

	TRUE	FALSE
A In 20 years' time, all forms of wildlife will be extinct.		
B Zoos have an important role in conservation.		
C Armadillos are useful in treating leprosy.		
D Men threaten species which destroy their homes.		
E The oryx's only hope is to be captured.		
F Preservation of endangered species is the responsibility of the Third World.		
G Oxen are concerned about tiger conservation.		

II. Aclaraciones sobre el vocabulario

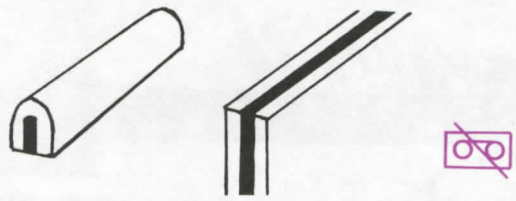
Earth Tierra *(planeta)*
environment entorno, medio ambiente
within twenty years en los próximos veinte años
wildlife vida salvaje
endangered species especies en peligro de extinción
blood (/blʌd/) sangre
leprosy lepra
concern preocupación
solely únicamente
upset alterar, estorbar
quote citar
borders fronteras
affluent ricas
livelihood medios de vida
oxen bueyes *(singular:* **ox)**
it is now thought to be extinct que ahora se cree que se ha extinguido
devote dedicar
matter importar
my fellow humans mis compañeros, los humanos
to some extent en cierta medida
scimitar-horned con cuernos en forma de cimitarra
in the wild en libertad
highly likely muy probable, sumamente probable
troops los soldados, la tropa
fairly fragile supply lines servicios de intendencia (cadenas de suministro) más bien frágiles
high powered weaponry armamento de alta potencia
target practice prácticas de tiro
incidentally por cierto
breeding programmes programas de reproducción, de cría
herd rebaño
there were ten cows born this year nacieron diez hembras este año
support apoyo
amongst = **among** entre
grazing animals animales que pastan
paddock prado, corral
maned wolves lobos melenudos, con melena
rain forests bosques lluviosos, tropicales
pheasant faisán
leopard (/lepəd/) leopardo
range/spectrum gama, espectro, variedad
with regards to en lo que se refiere a, en lo relativo a
draft oxen bueyes de carga, de tiro
tether up atar
harm daño
borne nacida, originada
sheer economic hardship simples dificultades económicas **(hardship** = dificultad)
must lie with us nos tiene que corresponder

Ejercicios de comprensión sobre los documentales

The London Silver Vaults

1. En el documental sobre los *London Silver Vaults*, Prodip habla con un comerciante de plata sobre los distintos métodos utilizados para bañar en plata los objetos metálicos. Escuche en la cassette parte de la conversación y estudie con atención los dos esquemas que se acompañan. Uno de ellos corresponde a las técnicas modernas de bañado en plata y el otro al sistema conocido como *Old Sheffield plate*. ¿Sabría decir cuál de ellos corresponde a cada uno de estos dos sistemas?

A ..... **B** .....



2. Construya frases con **rather than** como la que se da en el ejemplo, basándose en las frases que le ofrecemos a continuación.

Ejemplo: *I'm giving him money for his birthday this year, instead of a present.*
Respuesta: *I'm giving him money for his birthday this year, rather than a present.*

A I'm giving him money for his birthday this year, instead of a present.
B The English often drink tea with their breakfast instead of coffee.
C Why don't you send him a telex, not a letter? It's quicker.
D It's better to take traveller's cheques, not cash.
E We're not going to Spain this year. We're going to France instead.

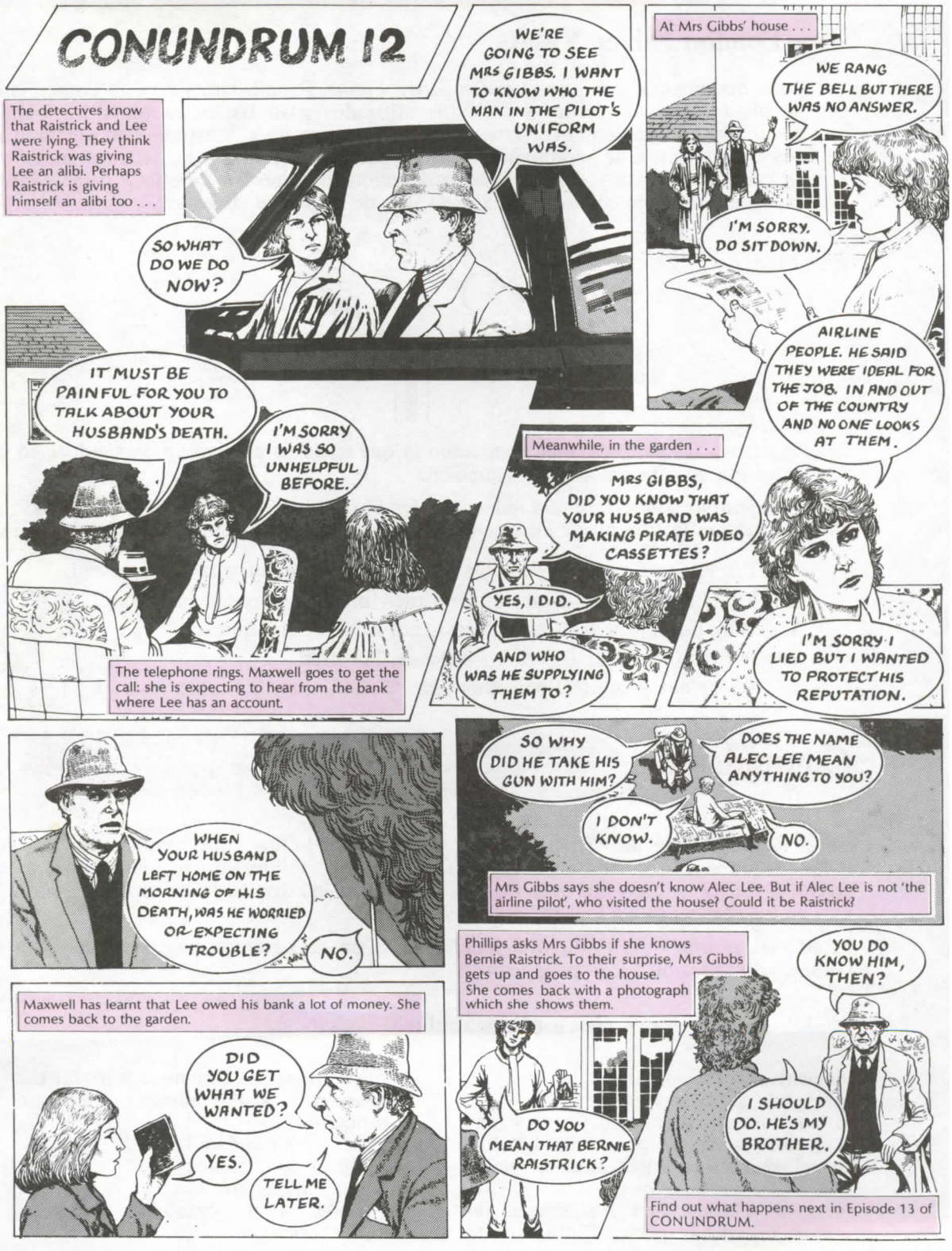
Conundrum

En el capítulo doce de *Conundrum*, los inspectores Phillips y Maxwell continúan sus investigaciones y deciden volver a visitar a la Sra. Gibbs en su casa. Durante su conversación descubren una relación hasta entonces insospechada entre dicha señora y uno de los sospechosos de la muerte de su marido.

Estudie el resumen ilustrado que le ofrecemos en la siguiente página y consulte el vocabulario antes de ver el programa.

I. Aclaraciones sobre el vocabulario

inquisitive curioso, fisgón
unhelpful poco servicial
in and out of the country every day entran y salen del país todos los días
no one takes a second look at them nadie se preocupa de ellos
Inspector Phillips isn't available at the moment. El Inspector Phillips no se puede poner en este momento. **(at the moment = at this moment** = en este momento)
chance oportunidad
roughly más o menos
find out averiguar
He would. Es lo lógico. Es lo que se podía esperar.


CONUNDRUM 12
The detectives know that Raistrick and Lee were lying. They think Raistrick was giving Lee an alibi. Perhaps Raistrick is giving himself an alibi too . . .
WE'RE GOING TO SEE MRS GIBBS. I WANT TO KNOW WHO THE MAN IN THE PILOT'S UNIFORM WAS.
SO WHAT DO WE DO NOW?
At Mrs Gibbs' house . . .
WE RANG THE BELL BUT THERE WAS NO ANSWER.
I'M SORRY. DO SIT DOWN.
AIRLINE PEOPLE. HE SAID THEY WERE IDEAL FOR THE JOB. IN AND OUT OF THE COUNTRY AND NO ONE LOOKS AT THEM.
IT MUST BE PAINFUL FOR YOU TO TALK ABOUT YOUR HUSBAND'S DEATH.
I'M SORRY I WAS SO UNHELPFUL BEFORE.
The telephone rings. Maxwell goes to get the call: she is expecting to hear from the bank where Lee has an account.
Meanwhile, in the garden . . .
MRS GIBBS, DID YOU KNOW THAT YOUR HUSBAND WAS MAKING PIRATE VIDEO CASSETTES?
YES, I DID.
AND WHO WAS HE SUPPLYING THEM TO?
I'M SORRY I LIED BUT I WANTED TO PROTECT HIS REPUTATION.
WHEN YOUR HUSBAND LEFT HOME ON THE MORNING OF HIS DEATH, WAS HE WORRIED OR EXPECTING TROUBLE?
NO.
SO WHY DID HE TAKE HIS GUN WITH HIM?
I DON'T KNOW.
DOES THE NAME ALEC LEE MEAN ANYTHING TO YOU?
NO.
Mrs Gibbs says she doesn't know Alec Lee. But if Alec Lee is not 'the airline pilot', who visited the house? Could it be Raistrick?
Maxwell has learnt that Lee owed his bank a lot of money. She comes back to the garden.
DID YOU GET WHAT WE WANTED?
YES.
TELL ME LATER.
Phillips asks Mrs Gibbs if she knows Bernie Raistrick. To their surprise, Mrs Gibbs gets up and goes to the house. She comes back with a photograph which she shows them.
DO YOU MEAN THAT BERNIE RAISTRICK?
YOU DO KNOW HIM, THEN?
I SHOULD DO. HE'S MY BROTHER.
Find out what happens next in Episode 13 of CONUNDRUM.

Durante el programa

Lea las frases siguientes, antes de ver el programa por primera vez. Entonces, a la vez que ve el programa, elija el final, de los dos que se le ofrecen, que mejor corresponda a cada una de dichas frases.

A The two politicians are
1) polite to each other. 2) rude to each other.

B Ted has lost
1) a bottle of pills. 2) a bottle of medicine.

C Joe thinks that politicians
1) will change things. 2) won't change things.

D Pierre's brother was
1) telling the truth. 2) telling lies.

E One of the politicians complained because Sarah
1) interrupted him. 2) lost control of the interview.

Después del programa: Explicaciones

1 Cómo expresar opiniones, mostrándose de acuerdo o en desacuerdo

Lea la conversación de Sarah, Prodip y Joe acerca de los problemas del mundo y escúchela a continuación en su cassette. Fíjese atentamente en los medios que emplean para indicar que están de acuerdo con lo que otros dicen o en desacuerdo con lo que oyen.

Sarah: You're not being realistic, Prodip.
Prodip: *What I'm saying is*, most of the world's problems could be solved if people really wanted to solve them. Take starvation, for example. There's no need for starvation in the world. There's enough food for everyone, it just needs organising. *But what do we do? We spend money on weapons*. And in Europe we destroy huge amounts of food every year so as to keep world prices high. It's madness.
Joe: Well, that's great coming from you, Prodip. You must spend about half your income on food.
Prodip: *That's not the point*. It won't help anyone to eat if I spend less on my meals.
Sarah: *Maybe that's true, but*, well, it does sound a bit hypocritical.
Joe: And who's going to change all that? Politicians, I suppose? Huh!
Sarah: *Exactly!* Just think of those two I interviewed. All they wanted to do was to make each other look foolish.

Observe cuidadosamente las frases escritas en cursiva y analice el valor de cada una de ellas en la conversación:

What I'm saying is... Prodip manifiesta una opinión personal.
But what do we do? We spend money on weapons. Para dar más fuerza a su argumento se hace a sí mismo una pregunta que responde inmediatamente.
That's not the point. Prodip se muestra en desacuerdo con Joe.
Maybe that's true, but... Sarah muestra que no está totalmente de acuerdo con Prodip.
Exactly! Sarah está totalmente de acuerdo con Joe.

2 Cómo expresar opiniones *In my opinion*

En la conversación debe quedar claro qué es una opinión y qué es un hecho comprobable:

The world *is* flat. (un hecho) *I think* that the world *is* flat. (una opinión)

Puede usted utilizar cualquiera de las expresiones que le indicamos a continuación para expresar sus opiniones durante una conversación. En este cassette están grabadas dichas expresiones. Escúchelas y repítalas en las pausas, prestando especial atención a la pronunciación y la entonación.

As far as I can see...
In my opinion....
Well, if you ask me...
As far as I'm concerned...
I'd say that...
What I'm saying is...

1.1 Ejercicio: Diga su opinión

Imagine que usted está manteniendo una conversación. Use las expresiones que acaba de repetir para expresar su opinión sobre estos temas. Diga en voz alta cuál es su opinión y escríbala a continuación.

A People watch too much television nowadays.
B Learning English is a waste of time.
C Money is the root of all evil.
D Football is the best game in the world.
E Good health is the most important thing in the world.

3 Cómo mostrarse de acuerdo con algo *I quite agree*

Aprenda las siguientes expresiones que se emplean para indicar que estamos de acuerdo con lo que los demás nos dicen. Escúchelas en la audiocassette y repítalas en las pausas, prestando especial atención a la pronunciación y entonación.

Exactly.
I agree with you.
I quite agree.
You're quite right.
That's exactly what I think.

4 Cómo mostrarse en desacuerdo *Yes, but...*

Es algo más difícil que lo contrario. Hay que dejar claro que no estamos de acuerdo, pero con mucho cuidado para no resultar desagradables. En su cassette hay grabadas varias formas de expresar cortésmente que uno no está de acuerdo con lo que oye. Escúchelas con atención y repítalas en las pausas.

Maybe that's true, but...
That's all very well, but...
Well, yes, but don't you think that...
Yes, but I'm not sure that I quite agree...

4.1 Ejercicio: Rellene los espacios

En el documental sobre conservación de las especies en peligro, John Knowles da una serie de opiniones con las que se puede estar o no estar de acuerdo. Vea la siguiente conversación entre un partidario de la conservación de estas especies y alguien que no está de acuerdo con él. Rellene los espacios en blanco con algunas de las expresiones que ha estado estudiando:

Conservationist: ...**(A)**... the more species that we allow to die off, the poorer the world becomes.
Woman: ...**(B)**... But I think everyone agrees with that.
Conservationist: And, ...**(C)**..., if we have any money to spare, we ought to spend it on maintaining the existence of wild animals.
Woman: ...**(D)**... surely, if we have money to spare, it ought to be spent on *human*, rather than animal, welfare. I mean, ...**(E)**..., people are more important than animals.
Conservationist: ...**(F)**... unless we teach people to respect animals, how can they ever learn how to respect each other? Take the Third World, for instance. ...**(G)**..., we need to spend much more on education...
Woman: ...**(H)**... There should be more education in agriculture and in commerce.

5 Otras expresiones y construcciones de interés

1. **You yourself said that...** = Usted mismo dijo que...

Se utilizan los pronombres reflexivos en este valor para resaltar que fue la misma persona que habla o de la que se habla quien hizo algo. Normalmente, el pronombre reflexivo va acentuado en estas frases.

Otros ejemplos:

He himself ripped up her letter. = Él mismo rompió su carta.
She herself answered the telephone. = Ella misma contestó el teléfono.

Estas frases pueden también, a veces, tener el orden siguiente:

He ripped up her letter himself.
She answered the telephone herself.

En este caso, el reflexivo va igualmente acentuado.

2. **There's no reason why...** = No hay razón para (que)...

Esta construcción rige con frecuencia una frase en la que se emplea el auxiliar *should:*

There's no reason why they should not go to the party. = No hay razón para que no vayan a la fiesta.
There's no reason why that should happen again. = No hay razón para que eso vuelva a ocurrir.

Aunque diferente a esta construcción, recuerde también: *That's why/That's the reason why* = Por eso, por esa razón.

Un ejemplo:

That's why they didn't arrive on time. = Por eso no llegaron a tiempo.

3. **customers of mine** = clientes míos

   Recuerde que en estas construcciones debe usarse el pronombre posesivo, no otra forma del pronombre:

   a friend of his = un amigo suyo
   a cousin of theirs = un primo suyo

   Cuando en vez de un pronombre se emplea en esta construcción un nombre propio, deberá usarse la forma de posesivo:

   a friend of John's = un amigo de Juan
   a cousin of Margaret's = un primo de Margarita

4. **It is now thought to be extinct.** = Ahora se cree que está extinto; ahora se cree que se ha extinguido.

   Otros ejemplos:

   He is now thought to be in Germany. = Ahora se cree que está en Alemania.
   They are now thought to be original. = Ahora se cree que son originales.

Resumen del contenido

En esta unidad ha aprendido:

1. A expresar su opinión, utilizando frases como:

   As far as I can see...
   Well, if you ask me...
   In my opinion...
   As far as I'm concerned...

2. A mostrarse de acuerdo con otras personas, utilizando expresiones como:

   Exactly.
   I quite agree
   You're quite right.
   And I agree with you.
   That's exactly what I think.

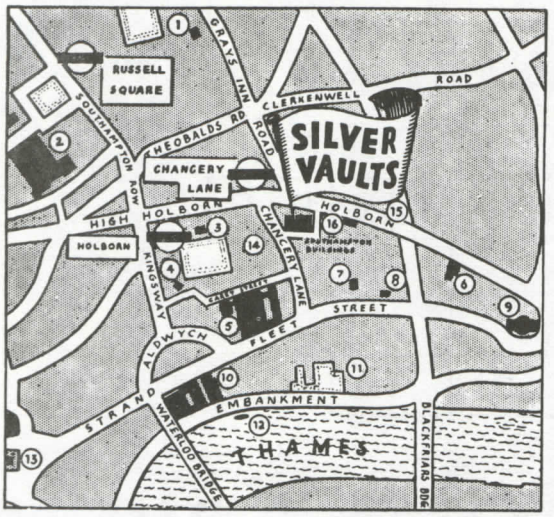
3. A mostrarse en desacuerdo con los demás, utilizando las expresiones siguientes:

   Maybe that's true, but...
   That's all very well, but...
   Well, yes, but don't you think that...
   Yes, but I'm not sure that I quite agree...

Actividades complementarias

1 The London Silver Vaults

How to get to the London Silver Vaults



KEY TO MAP : (1) Dickens' House, (2) British Museum, (3) Sir John Soanes Museum, (4) The Old Curiosity Shop, (5) Royal Courts of Justice, (6) Old Bailey, (7) Dr. Johnson's House, (8) Ye Olde Cheshire Cheese, (9) St. Paul's Cathedral, (10) Kings College, (11) The Temple, (12) The Discovery, (13) Nelson's Monument, (14) Lincolns Inn, (15) Hatton Garden, (16) Staple Inn.

By Underground :

Chancery Lane Station (Central Line)

By Bus :

No's. 6, 9, 11, 13, 15, to Chancery Lane (Fleet Street End).
No's. 7, 8, 22, 23, 25, 32, to Chancery Lane (Holborn End).

By Taxi :

Be sure to ask for THE LONDON SILVER VAULTS, CHANCERY LANE (our only address) : the entrance is in Southampton Buildings, then by lift or stairs to the Vaults below—fully air conditioned.

Open from

9 a.m. - 5.30 p.m. Mon.-Fri.

9 a.m. - 12.30 p.m. Saturday

Imagine que usted vive en Londres y que se encuentra a la puerta de los London Silver Vaults. Se le acercan diversos turistas que le piden información sobre la localización y el camino para ir a distintos lugares. Basándose en el mapa que se adjunta, ¿será usted capaz de darles las instrucciones adecuadas?

A Excuse me! Can you tell me how to get to Dr Johnson's house?

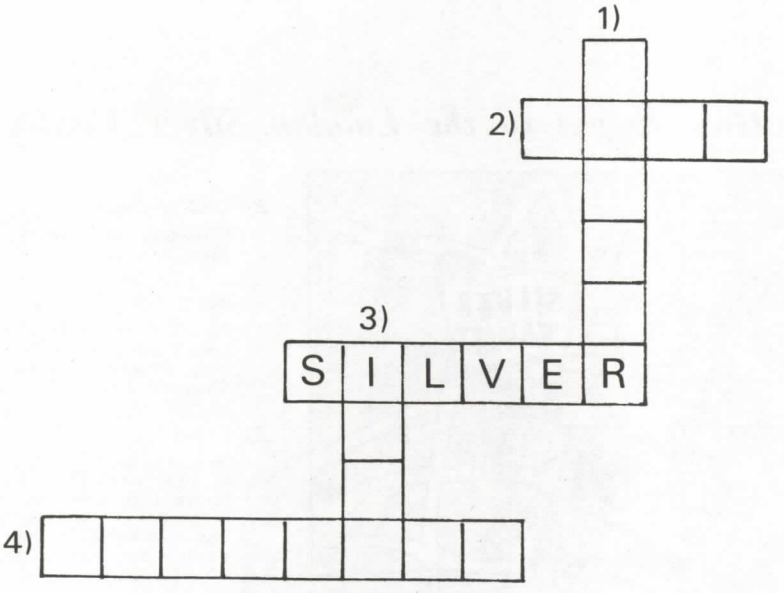
B Pardon me, I'm looking for the British Museum. Do you know where it is?

C Could you tell me where the London Silver Vaults are, please?

2 Metals

I. Los metales tienen un símbolo químico. Por ejemplo, el símbolo de la plata es **Ag.** A continuación se incluyen otros cinco símbolos. Averigüe a qué metales corresponden y escriba los nombres de dichos metales en el crucigrama.

1) Cu
2) Au
3) Fe
4) Pt



II. Se le ofrecen a continuación algunas expresiones en las que se utiliza la palabra *silver*. Haga corresponder cada una de dichas expresiones con una de las palabras que también se incluyen:

A silver lining
B silver medal
C silver-tongued
D silver wedding

1 Austria won a ..... in the 100 metres race.
2 Mr and Mrs Perry have been married for twenty-five years and are celebrating their ..... today.
3 Every cloud has a .....
4 You need to be ..... to be a successful politician.

Guiones completos del programa

FOLLOW THROUGH

(EN UN ESTUDIO DE TELEVISIÓN)

(Sarah is chairing a discussion between two politicians.)

1.er político: That's all very well, but, you know, it's one thing to have clever ideas, it's quite another to do something about them. Politics*, you see, is the art of the possible.

2.º político: In other words, the government intends to do absolutely nothing whatever*, about this problem.

Sarah: I think what people really want to know is —

1.er político: The point I'm making* is, that we have to live in a real world. Now when we came to power*, we —

2.º político: I utterly fail to understand how* the government can just continue to ignore its responsibilities in this matter.

1.er político: Look. What I am saying is, the whole —

2.º político: As far as I can see*, what you're saying is you intend to break the promise you gave during your election campaign.

Sarah: Let me now turn to* economic affairs. First of all, unemployment*. Are you saying —

2.º político: No, I'm sorry. This is an important matter of principle. In fact, if I remember rightly*, you yourself said* that —

1.er político: But one must be realistic about these things. It's not a question of keeping promises* or breaking promises, it is a question of responding to the situation as we now find it. Now the important thing to remember is —

Sarah: Can I just interrupt there, please? I would like to come back to the latest* unemployment figures*. Now according to —

2.º político: Could I finish my sentence, please?

Sarah: Yes, of course, but we are running out of time* and I do think —

1.er político: Now the important thing to remember is that our problems cannot be solved overnight*.

2.º político: That may be so, but there is absolutely no reason why —*

Sarah: I'm afraid —

1.er político: *(Standing up)* Quite frankly, I'm sick and tired of these —

Sarah: But if —

2.º político: *(Also standing up)* How can you say that you're —

Los dos a la vez: Sick and tired —

Sarah: *(Standing up and pushing forward towards the camera)* I'm afraid that's all we've got time for.

(EN LA OFICINA DE PRODUCCIÓN)

(Corinne and Ted have been watching Sarah's interview in the viewing area. Corinne laughs.)

Ted: Corinne. Where's Sarah?

Corinne: Don't know. Gone to lunch, I suppose.

Ted: Well tell her I want to see her.

Corinne: *(Laughing)* Oh, I can't do that, Mr Stenhouse.

Ted: And why not?

Corinne: *(Laughing)* 'Cause she's gone to lunch.

Ted: Well tell her when she comes back, then.

Corinne: *(Laughing)* Yes, Mr Stenhouse.

Ted: And where's that bottle of vitamin pills that was on my desk?

Corinne: *(Laughing)* Don't know, Mr Stenhouse.

Ted: Why don't you know anything today, Corinne?

Corinne: *(Laughing)* Don't know, Mr Stenhouse.

(The telephone rings. Corinne answers it.)

Hello? Follow Through. Can I help? Oh, yes. It's Mr Smith. Yes... yes, he's here.

(She hands the telephone to Ted.)

Ted: Hello, Ted Stenhouse speaking.

(He holds the telephone away from his ear.)

Yes... yes, Mr Smith, I did see the interview... No... yes... an official complaint? Oh, dear. Yes... yes, but I realise it's serious. But... yes... yes, I quite accept that, but... Well, of course, I agree with you, yes... yes, I'll certainly look into it*. Yes Mr Smith. Good —

(Mr Smith has hung up.)

— goodbye, Mr Smith.

(Ted puts down the telephone receiver. Billy enters with a can of film.)

Billy: *(To camera)* You know, I feel really good today.

(He puts the can of film down on Prodip's desk and sits down.)

You know what I mean? A sort of feeling that everything's going to be OK.

(Billy picks up a bottle of tablets and opens it.)

Billy: Well, this job, for example. It's not suitable* for a man of my talents. I know that. You know that. Everybody knows that, except Mr Stenhouse, of course. But I'm not worried. *(He places bottle back down onto the table.)* I'm going to be someone really important and interesting, you wait and see. *(He puts the tablets into his mouth.)*

Ted: Billy.

Billy: It may take a little longer than I thought.

(He walks over to Ted, stops before he reaches him and swallows the tablets.)

Coming, Mr Stenhouse.

(Ted hands Billy some money.)

Ted: Put some —

Billy: Money in my parking meter. Yes, Mr Stenhouse.

(Billy exits.)

THE LONDON SILVER VAULTS

(Scenes show inside the Silver Vaults. Prodip talks to Denis Frayling, the manager.)

Prodip: Chancery House, Chancery Lane, London and thirty feet below where I'm standing now are the London Silver Vaults.
Mr Denis Frayling, Manager of the London Silver Vaults and Chancery Lane Safe Deposit Company.

Frayling: It is called, as you know, the London Silver Vaults and there are three quite long corridors with about 126 vaults in them, the largest proportion of which are taken up by people who sell silver from those vaults, i.e. shops like you would have in any High Street*.

Prodip: How long have the silver vaults been here?

Frayling: The business as such started in 1885 as the Chancery Lane Safe Deposit and Office Company Limited which is rather a mouthful*, and went on like that until the war time. And then some people brought their customers down here to store a few valuables* because of the bombing of the shops, etc., etc. And after the war when the company re-designed the whole vault area, it was gradually demolished* and rebuilt in 1953 with these people in mind. Hence*, the long, wide corridors with large strongrooms laid out as shops*. We've got, I suppose, 30 to 40 different silver dealers down here all selling silver, some antique and probably mostly antique, some modern, and some specialise in certain types of silver, so you have a lot of silver under one roof.

(A trader shows coasters to Prodip.)

Comerciante: I have a pair of wine coasters* that are steel plate* but not modern silverplate. They're Old Sheffield plate.

Prodip: What's the difference?

Comerciante: Well, the difference is that Old Sheffield plate was made for a hundred years from 1740 to 1840 and during that hundred years they made the material before they could make the article, so by that I mean they take a sheet* of silver, a sheet of copper, another sheet of silver and fuse* them together and they then would form their article. You can see the seam* there where they were made. Now, if they were plated like a modern pair, that wouldn't be visible. Are you with me?

Prodip: Yes.

Comerciante: So, all that was done was they were soldered together and then polished gently* to hide that, but it never does really hide — it's a characteristic of Old Sheffield.

Señora americana: Mainly, I buy old plate. It's not as expensive. It's very interesting. The pieces are interesting. I get it for gifts*. I think it makes a wonderful gift for a young couple getting married, rather than something new. It's a little more personal and a little more interesting.

(A trader shows Prodip a silver sauce boat.)

Comerciante: This one here. Now, this is a Georgian silver sauce boat. It was made in 1750 in the reign* of George II and this is selling for £525.

Señora irlandesa: Well, I have a shop in Northern Ireland and I'm hoping to buy pieces of silver, mostly silver photo frames, a silver toothbrush and some

pieces of jewellery and also some pieces for my own personal collection.

Comerciante: Now, this teapot* is rather interesting because of the hallmarks. When we bought the teapot and the hot water pot, we bought them about three years ago and unfortunately there was no cream and sugar*. Now the teapot and the hot water* were made in 1936 in London and there is the date letter* 'A' which is the date letter for London for 1936. So we were very fortunate in finding the maker that originally made the teapot and the hot water, and we were able to get the cream and sugar made to match*. The only difference, of course, is the hallmark and the date letter. There is the date letter 'F' and that is the date letter for 1980.

(Prodip talks to a silverware manufacturer.)

Fabricante: In the course of my business — I'm a manufacturer in the silverware* trade — many of the people in the vaults are customers of mine and that's why I'm here.

Prodip: What sort of things do you manufacture?

Fabricante: Mainly tableware* i.e. knives, forks and spoons — in the trade it's known as flatware* but most people call it cutlery* — we also supply a lot of knives to the antique trade* to match up to antique services* because old knives just rot and perish* and you have to have modern knives of the same pattern* to match up.

(A trader shows Prodip a vinaigrette.)

Comerciante: One vinaigrette* which I must show you. It's a most unusual vinaigrette. I've never had one before in this fan-shaped* design, and the hallmark is on the side here and it's hallmarked for 1807, has a beautiful grille*. It's a shell-shape* on each side and, of course, that centre grille opens there to show the beautiful work of that pierced* effect.

Señora: It's fantastic. Everything is here in one building.

Señora americana: I'm from Midland, Texas, and in the United States we don't have the marvellous selection of silver and items that you have here, the antiquities, the older items and so I come every time I'm in London. I just love the Silver Vaults.

(EN EL RESTAURANTE)

(Joe, Sarah and Prodip are seated at a table.)

Sarah: You're not being realistic.

Prodip: What I'm saying is, most of the world's problems could be solved if people really wanted to solve them. Take starvation*, for example. There's no need for starvation in the world. There's enough food for everyone, it just needs organising. But what do we do? We spend money on weapons*. And in Europe we destroy huge amounts* of food every year so as to keep world prices high. It's madness*.

Joe: Well, that's great coming from you, Prodip. You must spend about half your income* on food.

Prodip: That's not the point*. It won't help anyone to eat if I spend less on my meals.

Sarah: Maybe that's true, but, well, it does sound a bit hypocritical.

Joe: And who's going to change all that? Politicians, I suppose? Huh.

Sarah: Exactly. Just think of those two I interviewed. All they wanted to do was to make each other look foolish*.

Prodip: It's too easy to blame politicians. It's our own fault for having politicians like that.

(Pierre enters.)

Pierre: Ah, politicians, don't talk to me about politicians. Did I ever tell you? *(He sits down at their table.)* My brother was the mayor* of a small town in Normandy. Well, he was only in office* one year when there was the most terrible scandal.

CONUNDRUM: EPISODE TWELVE

(EN LA COMISARÍA)

(Maxwell and Phillips walk to their car.)

Maxwell: So, both Raistrick and Lee were lying.

Phillips: What about Raistrick?

Maxwell: Well, he gave him an alibi, didn't he? He said he was with him, but he wasn't.

Phillips: Yes.

Maxwell: I wonder why?

Phillips: Well, they're old friends. Probably doing Lee a favour.

(They get into the car.)

Maxwell: When Lee left him in the hotel foyer, we know Raistrick spoke to Felicity Curran. Then she went to get a taxi. Who was with him then?

Phillips: Nobody.

Maxwell: In that case, Raistrick was free at the time of the murder, as well as Lee. So maybe he gave him an alibi because that way he gave himself an alibi, too.

Phillips: Maybe.

Maxwell: So, what do we do now?
Phillips: We're going to Mrs Gibbs. I want to know who that mysterious visitor was. The one in the pilot's uniform.

(A LA ENTRADA DE LA CASA DE GIBBS)

(Phillips and Maxwell arrive and go towards the house, watched by Mrs Taylor. Phillips glances in the direction of Mrs Taylor's house.)

Maxwell: Do you think she'll be watching?
Phillips: Always be grateful for inquisitive* neighbours. If it wasn't for them, we'd never solve anything.
Maxwell: I suppose so.

(EN EL JARDÍN DE GIBBS)

(Phillips and Maxwell find Mrs Gibbs in the garden.)

Phillips: Ah!
Mrs Gibbs: Oh! Inspector!
Phillips: We rang the bell but there was no answer.
Mrs Gibbs: Oh, I'm sorry. Do sit down.
Phillips: Thank you. Now I know it must still be painful for you to talk about your husband's death.
Mrs Gibbs: I'm sorry I was so unhelpful* before.
Phillips: That's all right. We quite understand.

(The telephone rings. Mrs Gibbs starts to get up.)

Mrs Gibbs: Oh, excuse me.
Phillips: I think that might be for us.
Mrs Gibbs: Oh!
Phillips: If you don't mind.
Mrs Gibbs: No, no.
Maxwell: I'll get it.

(Maxwell runs into the house to answer the telephone.)

Phillips: Mrs Gibbs, your garage was equipped for your husband to make pirate videocassettes. And yet you told us that you knew nothing about it.
Mrs Gibbs: I knew what he was doing.
Phillips: I'm sure you did. You knew, for example, that Maurice Hutchinson was supplying the material for your husband to copy?
Mrs Gibbs: Yes.
Phillips: And who was he supplying the cassettes to?
Mrs Gibbs: I really don't know. Oh, except that they were airline people. Matthew used to say that they were ideal for the job. In and out of the country every day* and no one takes a second look at* them.

(EN CASA DE GIBBS)

(Maxwell is on the telephone.)

Maxwell: Yes, I'll speak to the Manager... Mr Morrell? Inspector Phillips isn't available at the moment*, but I'm working with him on the case... Alec Lee. Yes... Of course. Completely confidential.

(EN EL JARDÍN DE GIBBS)

(Phillips continues to question Mrs Gibbs.)

Phillips: When your husband left here on the morning of his death —
Mrs Gibbs: Yes.
Phillips: You knew he was going to a hotel near the airport —
Mrs Gibbs: Yes.
Phillips: To distribute pirate videocassettes.
Mrs Gibbs: Yes. I'm sorry I lied to you before, Inspector, but while there was a chance* you wouldn't find out, I wanted to protect Matthew's reputation.
Phillips: Was there anything different about that morning? Was your husband worried or expecting trouble?
Mrs Gibbs: No.
Phillips: So why did he take his gun with him?
Mrs Gibbs: I don't know.

(EN CASA DE GIBBS)

(Maxwell continues the telephone conversation.)

Maxwell: *(Taking notes)* Twelve and a half thousand... Roughly*, yes... Well, thank you, Mr Morrell... Yes, I realise that you shouldn't be doing this... No. I promise no one will know where we got the information. Thank you for your help. Bye-bye.

(EN EL JARDÍN DE GIBBS)

(Phillips continues to question Mrs Gibbs.)

Phillips: Does the name Alec Lee mean anything to you?
Mrs Gibbs: Alec —?
Phillips: Lee.
Mrs Gibbs: No.
Phillips: He's an airline pilot. As far as you know, did he ever visit this house?
Mrs Gibbs: No.

(Maxwell returns.)

Phillips: *(To Maxwell)* Did you get what we wanted?
Maxwell: Yes.
Phillips: Oh! Good! *(to Mrs Gibbs)* What about the name Raistrick? Bernie

Raistrick. Does that mean anything to you?

Mrs Gibbs: Bernie Raistrick?

Phillips: Yes.

Mrs Gibbs: You don't know?

Phillips: Know?

Maxwell: Know what?

(Mrs Gibbs gets up and goes into the house.)

Maxwell: *(To Phillips)* What was all that about?

Phillips: I've no idea. Anyway, did the bank give you the information that we need?

Maxwell: He seemed very worried that someone might find out*. He kept talking about the reputation of the bank and so on.

Phillips: He would*.

Maxwell: Anyway, I think he's given us what we wanted.

Phillips: Tell me later.

(Mrs Gibbs returns and hands a photograph to Phillips.)

Mrs Gibbs: That Bernie Raistrick?

Phillips: Yes?

Maxwell: You do know him, then?

Mrs Gibbs: I should do. He's my brother.

Phillips: Your brother?

Maxwell: Really?

Mrs Gibbs: Raistrick was my maiden name. Bernie's my brother. Well, there's nothing wrong with that, is there?

(EN EL RESTAURANTE)

(Pierre is boring Joe, Sarah and Prodip.)

Pierre: Well, it was a wonderful speech*, a brilliant speech. My brother said it wasn't a question of money, as far as he was concerned he'd only taken the money in order to give it to the poor.

Joe: And they believed him?

Pierre: Oh, but of course they believed him, Monsieur.

Joe: You mean he was telling the truth?

Pierre: Oh no, Monsieur. He was telling lies. But they believed him.

(Pierre laughs. Joe, Prodip and Sarah leave slowly one by one as he continues to talk.)

Pierre: Did I tell you about my uncle François? He was a politician too, but in a small way. Now let me see, when was it? Yes, it was 1952, if I remember rightly —

(He looks around and discovers he is alone.)

ENDANGERED SPECIES

(Scenes show Marwell Zoological Park. Joe talks to John Knowles.)

Joe: This is the Chevalsky horse which only 20 years ago was native to Outer Mongolia. Except for the few which are now conserved in zoos it is now thought to be extinct*. Here in Marwell Zoological Park, Mr John Knowles has devoted* many years to collecting birds and animals which are threatened with extinction. Mr Knowles, can you tell us why is it important? Why does it matter* if certain birds and animals disappear from our planet?

Knowles: I think there two reasons, the one is a very practical reason which is that we do find at times that there is something that is useful to man in species of animals that have not previously been discovered. There is something in the blood of armadillos for instance which is useful in treating leprosy. But to me, and I think for most people, it's really an emotional concern. What would the quality of our life be if there were only human beings on this planet? Now I'm not against my fellow humans*, but I think I would hate to live in a world which was populated solely by humans.

Joe: What would you say are some of the main factors which threaten certain species?

Knowles: Humans again. It's largely habitat destruction. It is also to some extent* hunting for meat and sport, and if we look at the scimitar-horned* oryx here, they are reduced in the wild* to probably a few hundred animals and those few hundred animals live in the area of Chad and Niger, right on the border, where most of the recent fighting in Chad has taken place. It is highly likely* that troops* in a situation like that, with fairly fragile supply lines*, will use their high powered weaponry* not only on each other but on the animals to get some food, and even just to get target practice*.

Joe: Well, what can the average person do to protest against this?

Knowles: Well, I think voices raised in protest is terribly important, but also money is terribly important too, and I think it's the duty of every person who can afford to provide some of their money for conservation of wildlife either through the organisations concerned with trying to save species in the wild, or to organisations such as ours. We represent the only real hope of survival for many, many species and when I say 'we' I mean

the institutional zoos of the world who co-operate very closely incidentally* on their breeding programmes*. The hope for the scimitar-horned oryx must be in captive situations such as we're looking at now and it does cost an anormous amount of money. We, like most zoos, are largely financed by people coming through the gates and paying for the privilege. However, to keep large breeding groups is not economic in those terms because the average visitor would be just as happy looking at two scimitar-horned oryx as he would be looking at this herd* where there were ten cows born this year*. So we're keeping all these additional animals because we have a bigger purpose than just attracting the public, and for that reason zoos that are running properly organised scientifically understood conservation programmes need financial support*.

Joe: Could you tell us the names of some of the species that you look after here in the park?

Knowles: Yes, I'll take you through a few that will be representative. Amongst* the grazing animals, the scimitar-horned oryx, the Greta zebras that are in this paddock* with them. There is the Chevalsky horse which is thought to be extinct in the wild. We can then move to South America where we have maned wolves* and the small primates known as tamarinds from the rain forests* of South America, all of which are very gravely endangered by de-forestation. Pheasants* which are endangered in much of Asia, many species of pheasants now depend on captive breeding and the big carnivores are extremely vulnerable. We have Siberian tigers and snow leopards* here. The range* is endless, but I think that demonstrates the spectrum*.

Joe: Is there any difference in attitude between ourselves and the Third World countries with regards to* animal conservation?

Knowles: Yes, I think there is and I think we've got to recognise that the Third World by and large cannot afford to have the attitude to conservation that we have. Somebody whose livelihood for himself and his family depends on two draft oxen* which are tethered up* to feed in the forest at night and perhaps are vulnerable to being killed by tigers, that person is not going to be concerned with tiger conservation and we must appreciate that. We in this country would not be very keen on having wild elephants, at least the farming community would not because their potential for harm* is enormous, just as they walk through the fields. So there is a difference borne* not only of education, although that's part of it and something we must work at, but borne of sheer economic hardship* and necessity and that's one of the major reasons why both the moral and the financial responsibility must lie with us* in the more affluent countries of the world.

Joe: The world is losing about one species every day. The environmental pressure group, Friends of the Earth, estimates that within 20 years at least 25 % of all forms of wildlife may be extinct. In the space of a few decades, the work of millions of years of evolution may be destroyed.

(EN LA OFICINA DE PRODUCCIÓN)

(Ted and Sarah are seated in Ted's office.)

Sarah: It all depends on* how you look at it, doesn't it?

Ted: Does it?

Sarah: Yes, it does. First you want me to conduct* an intelligent interview, then you run like a rabbit when some politician complains that I interrupted him.

Ted: You mustn't forget that I have to deal with the consequences of what you do. I'm the one who has to deal with Smith. He's been on the phone about this twice today already.

(Corinne, passing by, sees Ted and Sarah arguing.)

Sarah: I don't understand your priorities, Ted. I've come to the conclusion that you simply react to pressure. Anything for a quiet life*. Hmm?

Ted: That's nonsense. You have no right to make accusations like that.

Sarah: I'll tell you what you should be worried about. And that's the way I conducted the interview. I lost control of it. I did a really bad job. That's what makes me angry. But as for a complaint from a politician, well, I couldn't care less about that.

(Corinne is standing outside Ted's office. Prodip walks up to her and hands her a newspaper.)

Prodip: Newspaper for you, Corinne. Help you to pass the time.

(He exits. Corinne looks at the newspaper which has the headline 'Minister Resigns'.)

Ted: All I can say is you're forgetting your responsibilities, Sarah.

Sarah: That depends on how one defines responsibility.

(Corinne enters Ted's office.)

Corinne: Excuse me, Mr Stenhouse. Have you seen the evening paper?

Ted: Go away, Corinne, please.

Corinne: Yes, but you see *(showing Ted and Sarah the newspaper headline)* that politician who complained... He's just resigned from the government. I mean, he's lost his job. Something to do with taking money from someone.

(She reads the rest of the newspaper article.)

It looks like he's going to end up in prison.

(Sarah and Corinne look at the newspaper together.)

Oh, I love a good scandal, don't you?

UNIT 13

What does that mean?

Qué decir cuando no se entiende

En esta unidad:

Billy se ofrece voluntario para hacer una entrevista. Se arrepiente de ello.

Sarah hace un documental sobre la ciudad de Bath. Joe visita la London School of Contemporary Dance.

Phillips y Maxwell continúan sus investigaciones que, al parecer, les están aproximando ya al asesino del Sr. Gibbs.

Aprenderá a decir que no ha entendido una palabra o frase, a resumir y a expresar hábitos con la expresión *I keep going*.

Antes del programa

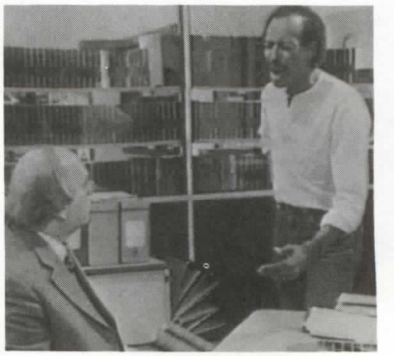
1 Follow Through

Haga corresponder cada una de las imágenes siguientes con una de las cinco frases numeradas que se incluyen.

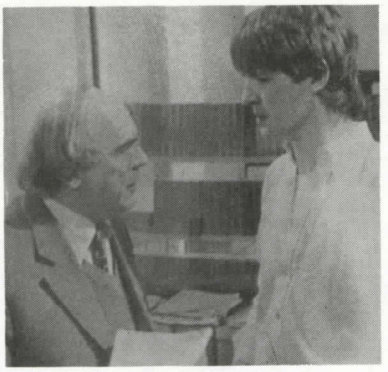
A
Ted can't find anyone to interview a famous professor* of psycholinguistics... so Billy volunteers*.

B
Corinne can't read Prodip's handwriting*.

C
Billy interviews the professor — but does he understand?



D
Joe's not happy that Ted asked Billy to do the interview.



E
Anyway, Billy's interviewed the wrong man!

1) There's nothing wrong with my handwriting, Corinne.
2) Well, he may be the man you interviewed, Billy. But he's not the man you were meant to interview*.
3) I'll go, Mr Stenhouse. I'll do it.
4) It's not right, sending Billy to do something like that.
5) And therefore, to sum up, although language may not necessarily precede thought...

I. Aclaraciones sobre el vocabulario

professor catedrático
volunteer ofrecerse voluntario
handwriting letra, escrito a mano
the man you were meant to interview el hombre que tenías que entrevistar
a bit late un poco tarde
abroad en el extranjero, al extranjero
instead en vez (de), en lugar de
that's the whole point de eso se trata
I'm putting my foot down. Estoy decidido.
lead role protagonista, papel principal
Psycho *Fue una famosa película de los años 60.*
naive ingenuo
sum up resumir
nonetheless sin embargo
constrain limitar, restringir
I had no choice. No pude evitarlo. No pude hacer otra cosa.
keen interesado
union sindicato
writing up his notes pasando a limpio sus notas, escribiendo
You're welcome. De nada.
go deaf quedarse sordo

DVD 2 Bath

Lea el siguiente resumen del documental preparado por Sarah y responda las preguntas que se le formulan, antes de verlo por primera vez.

The city of Bath in the west of England is famous for its elegant architecture and the harmony of its buildings. The most famous architect of Bath was John Wood, whose first major achievement* was Queen's Square, finished in 1736. The buildings still stand today, but sadly, many are damaged by pollution. It takes time, skill and money* to keep them in their original condition. Despite* practical difficulties, repairs continue in many parts of Bath. Unfortunately, modern additions to Bath, such as offices, shops and car parks have been designed with little thought for* the other buildings around them.

The beautiful eighteenth century buildings are not Bath's only attraction. Ever since Roman times*, people have been coming to Bath for the sake of the hot springs*. Visitors drink the hot water from the springs, which contains healthgiving minerals. There are swimming pools too, built by the Romans over one thousand five hundred years ago. The Great Bath was only found in 1880, and excavations of Roman remains* are still going on, revealing the underfloor* central heating system beneath* the rooms. Although Bath is no longer* the rich and fashionable city it once was, it is still one of Britain's most attractive cities.

I. Definiciones

Elija la definición, de las dos que se le dan en cada caso, que mejor corresponda con el sentido en que se ha utilizado la palabra en el resumen del documental sobre Bath que acaba de leer.

A harmony
1) effect made when separate parts combine effectively to make a whole
2) notes of music combined in a pleasant sounding way

B architect
1) a person who builds roads
2) a person who designs buildings

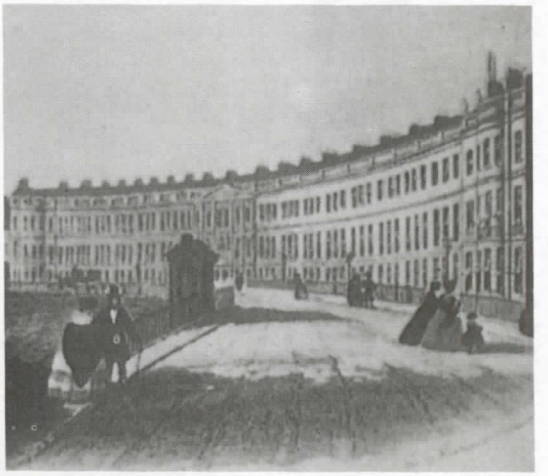
C damaged
1) completely ruined
2) harmed, spoiled

D eighteenth century
1) 1800-1899
2) 1700-1799

E spring(s)
1) a place where water comes out of the ground
2) a metal object which is used in a car or a watch

F excavations
1) investigating historical sites
2) completing a piece of work

G remains
1) a disused cemetery
2) what is left of an ancient building



II. Aclaraciones sobre el vocabulario

major achievement logro importante
it takes time, skill and money hace falta tiempo, habilidad y dinero
despite a pesar de
with little thought for sin pensar en, sin preocuparse de
ever since Roman times desde la época romana
for the sake of the hot springs por los manantiales calientes (**spring** = manantial)
remains restos
underfloor bajo el suelo, enterrado
beneath bajo, debajo de
is no longer ya no es
remarkable considerable, destacado
set the fashion poner de moda
Circus Circo, plaza redonda
unbroken intacto, entero
Crescent Media Luna *(se refiere a una calle en forma de media luna)*
Car parks have been given priority. Se ha dado prioridad a los aparcamientos de coches.
at best en el mejor de los casos
at worst en el peor de los casos
an earlier age una época anterior
pump room la sala de aguas (**pump** = bomba de agua)
chat charla
abbey abadía
from below por abajo, desde abajo

D● 3 The London School of Contemporary Dance

Antes de ver el documental, lea usted el resumen que le ofrecemos a continuación, consulte el vocabulario y conteste a las preguntas que se le formulan.

The London School of Contemporary Dance was founded* in 1966 and offers a three year course in all the major aspects of dance: for example, choreography, technique, music theory and practice, Tai Chi*, teaching ballet and more. Students come from all over the world to study there. Teachers too are international: Miss Viola Farber, for instance, is an American who used to teach in France. She feels that the school gives students 'an experience which is unusual and rare and wonderful'. She tries to explain why there is a growing interest in dance: 'In today's society people feel they need to do something that's very personal... In my job, I have the satisfaction of seeing people change. People take what I give as a teacher and do something with it that I might not even have imagined.'

Dance may be exciting but it is also hard work. One of the students says: It never gets any easier. In the first year, you're training your body; in the second, you're learning steps* and you think,"Oh, I can dance." Then in the third year you forget about the technique and actually dance. You've got to have a balance of the two, which is very difficult.'

To dance well is a challenge* to dancers; and dance itself faces a challenge, that is, to reach wider audiences than it has done before. This school is one of the pioneers in extending the frontiers of dance as a popular art form.

I. Comprensión

Decida si las frases que se le ofrecen a continuación son verdaderas (**T**) o falsas (**F**).

		TRUE	FALSE
A	At the school, you only learn about classical ballet.		
B	Only British students attend the school.		
C	Dance is becoming more and more popular.		
D	In the first year, students learn dance steps.		
E	Dance is trying to reach wider audiences.		

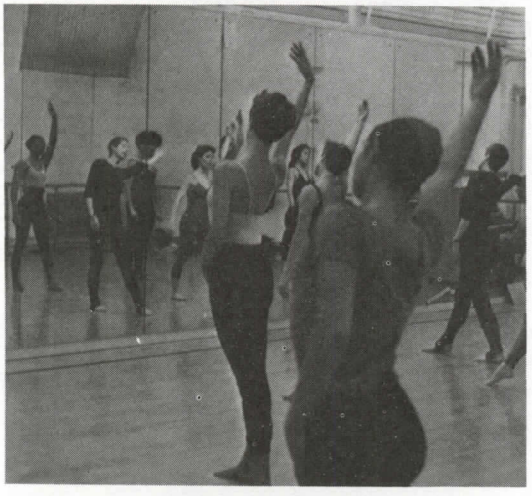
II. Aclaraciones sobre el vocabulario

to found (reg.) fundar
Tai Chi Tai Chi, tipo de danza lenta china que se enseña como defensa personal
steps pasos (de baile)
challenge desafío, reto
training entrenamiento, formación **(to train** = *formar, enseñar)*
more students than there is room for más alumnos de los que caben **(room** = *sitio)*
whether they become dancers or not tanto si llegan a ser bailarines como si no
challenging desafiante, estimulante
****'cause** = **because** porque *(col.)*
getting steps aprendiendo los pasos
perform actuar
gives you a big kick es muy emocionante *(col.)*
achieve lograr
over the last three years en los tres últimos años
what are they going to be like in ten? ¿cómo van a ser dentro de diez?
sound profundo, serio
it would be only fair enough sería justo
give it along extenderlo
overcrowded muy lleno, superpoblado
if you come this far si se ha llegado hasta aquí **(this far** = hasta aquí, hasta ahí)
there's no point in stopping de nada sirve parar

Ejercicios de comprensión sobre los documentales

1 The London School of Contemporary Dance

En el documental Joe entrevista a la Srta. Viola Farber, que le habla entre otras cosas de las oportunidades de trabajo de los bailarines. Escuche la conversación en su audiocassette y decida si las siguientes manifestaciones son verdaderas o falsas.



		TRUE	FALSE
A	All her students get jobs in a dance company.		
B	It's very easy to get a job in a dance company.		
C	It's difficult to get a job in a dance company.		
D	It's impossible to get a job in a dance company.		

2 Bath

En el documental que ha preparado sobre Bath, Sarah habla acerca de la belleza del Royal Crescent. Dice:

Many people see it as the finest expression of the new style.

Basándose en las frases que se incluyen a continuación, construya usted expresiones semejantes.

Ejemplo: *I think it's his best book.*
Respuesta: *I see it as his best book.*

A I think it's his best book.
B Most people consider her to be a fine artist.
C The police think he is a very dangerous person.
D In my opinion, English is a very useful language to study.
E Most doctors now consider smoking to be a harmful habit.

Conundrum

En el capítulo 13 de Conundrum, las investigaciones de los inspectores Phillips y Maxwell parece que van dando buenos frutos. El cerco en torno al asesino del Sr. Gibbs se va estrechando. A la vista de los nuevos descubrimientos, deciden interrogar de nuevo a Raistrick y Lee.

En la página siguiente le ofrecemos un resumen ilustrado de este episodio. Estúdielo con atención y consulte el vocabulario que incluimos, antes de ver el programa.

I. Aclaraciones sobre el vocabulario

to be honest para ser sincero
argue discutir, pelear
****like I said** como dije **(As I said)**
trick me into saying things engañarme para que diga cosas
we can take a hint nos damos cuenta **(hint** = *pista, indicación)*
wherever he is dondequiera que esté
Raistrick's flight's due in at 16:30. El vuelo de Raistrick tiene que llegar a las 16:30.
I'll pick him up. Yo le recogeré
crew/aircrew tripulación (de un avión)
brother-in-law cuñado
lift ascensor
so does everybody, don't they? eso les pasa a todos, ¿no?
enquiries consultas, investigaciones

CONUNDRUM 13
Mrs Gibbs has told Maxwell and Phillips that Bernie Raistrick is her brother. They are surprised, and very interested.
MRS GIBBS, WHEN DID YOU LAST SEE BERNIE RAISTRICK?
ABOUT THREE WEEKS AGO.
DID HE ARGUE WITH YOUR HUSBAND?
YES, THEY DIDN'T GET ON WELL.
DID YOU KNOW YOUR BROTHER WAS IN THE HOTEL THE NIGHT OF THE MURDER?
NO.
WAS HE ONE OF THE PEOPLE WHO SOLD VIDEO-CASSETTES ABROAD?
NO, I DON'T KNOW. I'M TIRED AND I DON'T WANT TO TALK ANYMORE.
YOU'RE TRYING TO TRICK ME. YOU WANT ME TO SAY THINGS ABOUT BERNIE.
THIS IS MY HOUSE. I'M ASKING YOU TO LEAVE.
GOODBYE.
ALRIGHT, WE CAN TAKE A HINT.
WE'LL CATCH YOUR HUSBAND'S MURDERER, WITH OR WITHOUT YOUR HELP.
They leave and go back to the airport.
IF LEE'S NOT AT HIS FLAT, FIND HIM.
YES, SIR.
I'LL PICK UP RAISTRICK! THEY MUSTN'T MEET!
WHY DIDN'T YOU TELL US THAT MATTHEW GIBBS WAS YOUR BROTHER-IN-LAW?
IT DIDN'T SEEM IMPORTANT. YOU ASKED ME WHERE ALEC LEE WAS BETWEEN 7 AND 8.
At Lee's house . . .
WHAT IS IT THIS TIME?
Back at the airport, Phillips meets Raistrick . . .
I'D LIKE YOU TO ANSWER SOME QUESTIONS ABOUT THE MURDER OF MATTHEW GIBBS.
BUT I---
AND YOU LIED ABOUT THAT. YOU AGREED TO GIVE LEE AN ALIBI.
YEAH.
YOU LIED, TO PROTECT A MAN WHO MIGHT HAVE SHOT YOUR BROTHER-IN-LAW.
ALEC WOULDN'T DO THAT AND I HAD NOTHING TO DO WITH THE VIDEO BUSINESS... I DON'T NEED THE MONEY. MY FATHER DIED 3 MONTHS AGO AND LEFT ME A LOT OF MONEY.
Phillips has not learnt much.
He goes to join Maxwell, who is with Lee. Lee is getting worried.
MR LEE, WE KNOW YOU'VE BEEN WORKING FOR GIBBS FOR 6 MONTHS, AND THAT YOU NEED A LOT OF MONEY.
SO WHAT HAPPENED, MR LEE? WAS THERE AN ARGUMENT? WHAT DID HAPPEN IN GIBBS' ROOM THAT EVENING?
Watch Episode 14 to learn more about what happened on that awful night . . .

Durante el programa

Lea con atención las aseveraciones que se le ofrecen a continuación y asegúrese de que las entiende sin dificultad. Decida si son verdaderas **(T)** o falsas **(F)**, la primera vez que vea el programa.

		T	F
A	Joe thinks it's a very good idea to send Billy to do the interview.		
B	Prodip thinks that all women are stupid.		
C	Prodip agrees that his handwriting isn't very good.		
D	Billy takes excellent notes of the interview with the professor.		
E	Ted thinks that Billy did a good job on the interview.		

Después del programa: Explicaciones

1 Qué se puede decir cuando no se ha entendido algo

La entrevista de Billy con el Profesor de Psicolingüística no fue, precisamente, un gran éxito. Lea y escuche de nuevo la entrevista, fijándose especialmente en el final.

Professor: And therefore, to sum up, although language may not necessarily precede thought, nonetheless, the level of an individual's linguistic competence does, to a certain extent, delineate the parameters within which that individual's thinking is constrained to operate. Now, I think that's clear.

Billy: Oh, oh yes. Yes, of course. And I agree with you. It's what my mother always used to say.

En el desarrollo de esta entrevista, tanto Billy como el profesor cometieron un error:

- El profesor, porque utilizó un lenguaje excesivamente complicado. Recuerde: *Cuando* se exprese en inglés, procure utilizar las formas más sencillas. Le entenderán mejor y le resultará menos complejo el entenderse.
- Billy se equivocó porque aparentó entender lo que verdaderamente no entendía.

Incluso cuando nos expresamos en nuestra propia lengua, hay ocasiones en que no entendemos lo que nos dicen. En una lengua que no es la propia, esto nos tiene que ocurrir, necesariamente, con mayor frecuencia. No ocurre nada grave porque a veces no entendamos. Pero recuerde estas reglas:

NUNCA aparente entender si no ha entendido realmente.

PREGUNTE siempre de forma adecuada. Le responderán de forma que le resulte más sencillo entender.

Ahora bien, ¿por qué le pareció a Billy difícil entender al profesor? Probablemente hubo dos razones:

- Porque empleó palabras largas y difíciles: *nonetheless*, *linguistic competence*, *delineate*, *parameters*, *constrained*, por ejemplo.
- Porque utilizó una frase muy larga y complicada, con muchas oraciones subordinadas.

2 Cómo reaccionar ante palabras que se desconocen

Lea y escuche en su audiocassette los dos diálogos que siguen. Preste especial atención a las intervenciones del hombre.

Conversación 1

Woman: I think my new pocket calculator's defective.
Man: You think it's what?
Woman: Defective.
Man: What does that mean?
Woman: Oh... it doesn't work.

Conversación 2

Woman: That second question in the exam completely flummoxed me.
Man: That second question did what to you?
Woman: Flummoxed me.
Man: What does that mean?
Woman: Oh... it confused me. I didn't know the answer.
Man: Oh, I see. It flummoxed me, too.

En ambas conversaciones, la mujer utilizó una palabra que el hombre desconocía. Recuerde el sistema que utilizó para preguntar a qué se refería su interlocutor:

1) Repitió la frase de la mujer, reemplazando la palabra que desconocía por el interrogativo *what?*
2) Acentuó la palabra *what?*
3) Pronunció la frase con entonación ascendente: *You think it's what?*
4) La señora repitió la palabra desconocida y él le preguntó lo que significaba. Una vez conocido el significado de la palabra en cuestión, incluso la usó él mismo en su respuesta.

Escuche ahora estos otros ejemplos y repita las preguntas que formula el hombre:

Woman: I'm going to see the Wojtaczeks tomorrow.
Man: You are going to see who tomorrow?
Woman: Fred's a really uptight person.
Man: Fred's a what kind of person?

(uptight = nervioso, *col.)*

Woman: I was absolutely flabbergasted.
Man: You were absolutely what?

(flabbergasted = atónito)

2.1 Ejercicio: Haga preguntas

Basándose en los ejemplos anteriores, pregunte en cada caso lo preciso para indicar que hay una palabra o expresión que no ha entendido. Este ejercicio está grabado en la audiocassette, pero puede resolverlo también por escrito.

Ejemplo: *I went hang-gliding last Saturday.*
Respuesta: **You went what?**

A I went dirt-track racing yesterday.
(dirt-track racing = carreras de motos sobre pista de ceniza)

B I've just bought a new put-you-up.
(put-you-up = sofá-cama)

C Moreton-in-Marsh is the prettiest place I know.
(Moreton-in-Marsh, pequeño pueblo inglés)

3 Cuando nos hablan utilizando frases excesivamente complejas

A veces no son palabras aisladas lo que no entendemos. Aunque Billy hubiera conocido todas las palabras puede ocurrir que no hubiera entendido lo que le decía el profesor que utilizaba oraciones demasiado complejas.

Cuando no entiende una frase por esta razón, puede utilizar algunas de las siguientes expresiones:

I'm sorry, but I don't quite understand. Could you put it more simply?
I'm not quite sure I understand. Could you give me some examples?
I'm not quite sure I know what you mean. Could you put it another way?

Si cree usted haber entendido, pero no está totalmente seguro, repita lo que cree haber entendido, pero en un inglés más sencillo.

4 Cómo resumir una conversación

Ted: That's the whole point, Sarah.
Professor: To sum up...

Cuando se expresa un punto de vista, llega un momento en que es preciso resumir la discusión que se ha mantenido o bien se hace preciso expresar de forma clara y contundente la propia opinión. Para ello, puede utilizar alguna de las expresiones siguientes que puede escuchar en la audiocassette:

To sum up...
The whole point is that...
The point I'm making is that...
What I'm saying is that...
In other words...

5 Cómo expresar hábitos

Prodip: I keep forgetting you find long words rather difficult, Corinne.

El verbo *keep* seguido de la forma en *ing* del verbo se utiliza para expresar hábitos o costumbres, tanto propios como ajenos: *keep + ... ing*

Billy: Mr Stenhouse keeps asking me to put money in the meter.
Ted: I keep telling people what to do but they never obey me.

6 Cómo introducir lo que se va a decir con un adverbio

A veces los angloparlantes utilizan adverbios o frases adverbiales para introducir lo que van a decir. Con ello se pretende ayudar al que escucha a seguir el hilo de la conversación y lo que piensa el que habla. Le ofrecemos a continuación los más frecuentes de ellos:

1. Para añadir algo: *furthermore*
   similarly
2. Para indicar comparaciones: *on the other hand*
   nevertheless
   at the same time
3. Para hacer comparaciones: *in the same way*
4. Para dar ejemplos: *specifically*
   in particular
5. Para introducir una relación: *that is*
   first
6. Para hacer una concesión: *lately*
   in short
7. Para expresar resultado: *in conclusion*
8. Para referirse al tiempo: *recently*
9. Para resumir: *therefore*
   on the whole

7 Otras expresiones y construcciones de interés

1. **It takes time, skill and money.** = Hace falta tiempo, habilidad y dinero.

   It takes... = Hace(n) falta...

   Otros ejemplos:

   It takes more time than that. = Hace falta más que ese tiempo.
   It takes a lot of money. = Precisa, hace falta mucho dinero.

2. **the man you were meant to interview** = el hombre que tenías que entrevistar

   to be meant to do something = tener que hacer algo, esperarse de uno que haga o no haga algo

   Otros ejemplos:

   He was meant to wait for us. = Tenía que esperarnos. Se suponía que nos iba a esperar.
   They were meant to wait outside. = Tenían que esperar fuera.

3. **Car parks have been given priority.** = Se ha dado prioridad a los aparcamientos de coches.

   Observe esta construcción de la voz pasiva que ya conoce, pero que es muy distinta de las equivalentes castellanas.

Otros ejemplos:

They were given a nice present. = Se les dio un buen regalo.
He was shown into the dining room. = Le llevaron al comedor, le enseñaron el camino del comedor.

4. **for the sake of their health** = por motivos de salud

En esta misma unidad hemos visto:

for the sake of the hot springs = por los manantiales calientes, por motivo de los manantiales calientes
for the sake of... = por motivo de, a causa de, por...

5. **more students than there is room for** = más estudiantes de los que caben, más estudiantes de los que tienen sitio

Fíjese en la posición de la preposición. Recuerde también la posición final de algunas preposiciones en frases interrogativas y de relativo:

the person he was waiting for = la persona a la que esperaba
the book he was looking at = el libro que estaba mirando
the children they were looking after = los niños que estaban cuidando
Who were you waiting for? = ¿A quién estabais esperando?
When was he operated on? = ¿Cuándo le operaron?

6. **whether they become dancers or not** = lleguen a ser bailarines o no

whether or not = sea una cosa o no

Otros ejemplos:

whether it rains or not = llueva o no llueva
whether he arrives on time or not = llegue o no llegue a tiempo

7. **What are they going to be like in then years?** = ¿Cómo van a ser dentro de diez años?

to be like = ser (tener aspecto de, parecer)
What is the road like? = ¿Cómo es la carretera?
What are they like? = ¿Cómo son? ¿Qué aspecto tienen?
What is their car like? = ¿Cómo es su coche? ¿Qué aspecto tiene?

Resumen del contenido

1. Qué debe hacer cuando no entiende una palabra o frase que le dicen:

I've just been to Moreton-in-Marsh.
You've just been where?

I went hang-gliding yesterday
You went what yesterday?

2. Algunas preguntas utilizadas para indicar que no se ha entendido:

Could you put it another way?
Could you give me some examples?

3. Algunas expresiones empleadas cuando se quiere resumir:

To sum up...
The point I'm making is...
In other words...

4. Cómo expresar hábito:

I keep waking up early.
They keep arguing with each other.

Actividades complementarias

1 Bath

Hemos preparado un itinerario de visita a Bath, pero solamente hemos puesto el primer párrafo en el orden correcto. Basándose en el mapa que incluimos, ¿sabría usted ordenar el resto de los párrafos?

1 Start at the entrance to the Pump Room, in the Abbey Churchyard. Leave the Churchyard by the entrance on Stall Street next to the Tourist Information Office.

2 Take the left hand road out of the Circus, Brock Street, and walk to The Crescent.

3 Continue along the path until you come to Westgate Buildings. Turn right.

4 Return to the Abbey Churchyard.

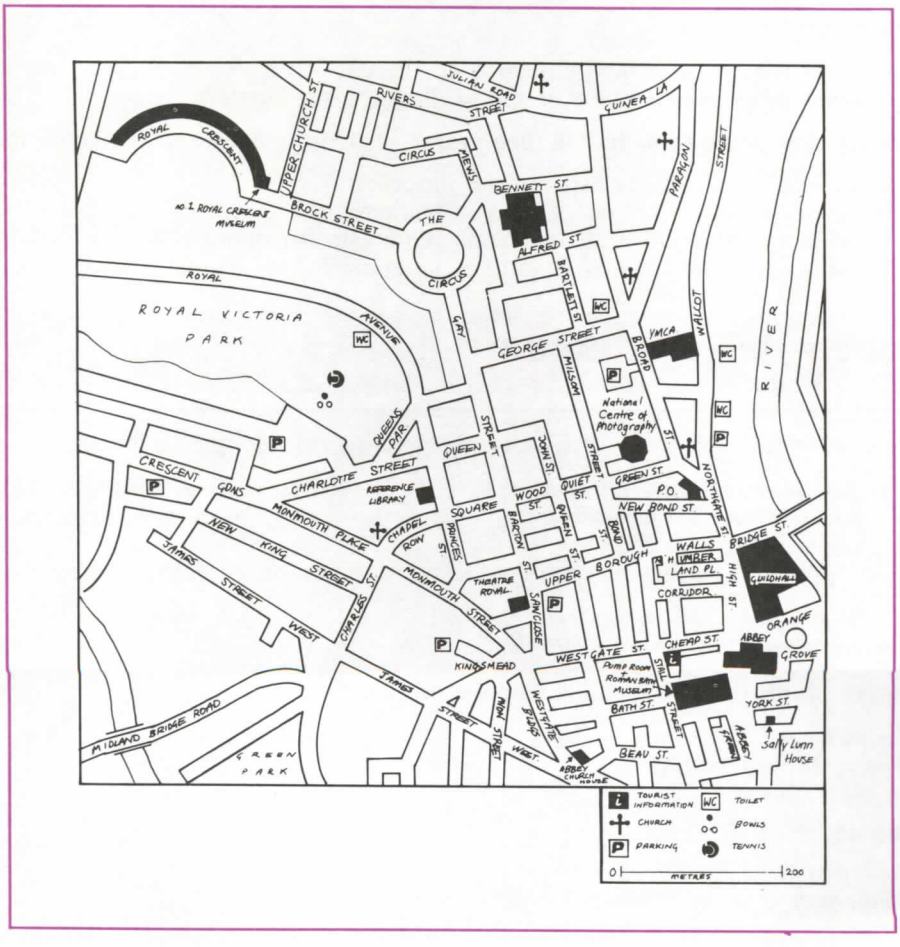
5 Carry on up Gay Street, to the Circus — a superb circle of eighteenth century houses.

6 At the square, cross into Saw Close. Go past the theatre on your left. Walk up the road until you come to Queen Square.

7 Turn left, then right into Bath Street, opposite the entrance to the Roman Baths.

El orden correcto es:

1 ... ...



2 London Contemporary Dance Theatre

Está usted organizando dos visitas al *London Contemporary Dance Theatre*. En la primera de ellas irá usted con tres amigos, dos de los cuales son estudiantes jóvenes. Como se trata de una ocasión muy especial, quiere usted las mejores butacas. La segunda visita es para un grupo de doce adultos que quieren asistir a una *matinée*. Lea el programa, decida a qué espectáculo quiere asistir y rellene a continuación los impresos para ambos grupos.

BOOKING INFORMATION

Seat prices: £4.00, £3.00
Matinee: All seats £1.50
Student Supersaver:
Best available seats at £2.00
bookable in advance
Concessions:
Schoolchildren £2.00
Parties of 10 or more — 50p off each seat

BOOKING FORM:

Date	Ticket Quantity	Price per Ticket	Total £	Box Office Use Only

I enclose a stamped addressed envelope and cheque/postal order made payable to Royal Northern College of Music to the value of £

Name/Address (capitals) _____

_____

_____

Daytime telephone No: _____

Date _____

CARNIVAL

CHOREOGRAPHY Siobhan Davies **DESIGN** David Buckland and Antony McDonald
MUSIC Saint-Saens 'Carnival of the Animals' **LIGHTING DESIGN** Peter Mumford

The composer Saint-Saens gazes through a Rousseau inspired jungle upon the eccentric collection of birds and beasts which Siobhan Davies has brought to life through his droll musical invention, Carnival of the Animals. The assembled cast ranging from fossils to a wild ass reveal their human counterparts through acutely observed manners and wittily designed accessories.

"Ingeniously attractive staging . . . excellently done by LCDT's artists and musicians" — The Financial Times

NEW GALILEO *

CHOREOGRAPHY Siobhan Davies **DESIGN AND** David Buckland
MUSIC John Adams 'Phrygian Gates' **LIGHTING DESIGN** and Peter Mumford

Two vertical walls of light travelling across the stage change its proportions, gradually exposing the encircling dancers. The title reference to Galileo indicates a parallel concern with movement. In Galileo's investigations he explored the possibilities of celestial movement; Ms Davies, in her latest work, continues to explore the potential of physical movement.

Guiones completos del programa

FOLLOW THROUGH

(En la oficina de producción)

(Ted and Sarah are talking. Billy is sitting at Joe's desk attempting to type. Corinne is at her desk.)

Sarah: It's a bit late* to tell me that now, isn't it?
Ted: Well, maybe so, but Professor Pilton goes abroad* tomorrow for three weeks, so this is your last chance to talk to him.
Sarah: There must be some other expert we can talk to instead*.
Ted: Well, that's the whole point*, Sarah. There isn't anyone else who knows as much about the latest developments in psycho-linguistics as he does.
Corinne: *(From behind her plants)* Psycho what?
Ted: I'll send Joe. Joe can go and see this man.
Corinne: Joe's still out filming.
Ted: Is he indeed? And who arranged that?
Corinne: You did, Mr Stenhouse.
Ted: Ah. Yes. Well, you'll just have to go, Sarah, that's all there is to it. We must have that background information, and we must have it today. I'm putting my foot down*. I'm giving an order and you are going to obey it for once.
Sarah: No I'm not.

(She exits.)

Ted: Oh. Oh dear. I can't ask Prodip to go. He isn't here either, is he?

(Billy leaps up and comes goes over to Ted.)

Billy: I'll go, Mr Stenhouse. I'll do it.
Ted: You?
Billy: Yes. Yes. I can do it. Oh, this is amazing. It's like a Hollywood movie. *(Imagining what might happen to him.)* Billy. The star is ill. Do you think you can play the lead role?* Me? Me? Play the lead? Sure I can. *(He returns to reality.)* I'll get the information you need, Mr Stenhouse. I know all about the subject, it was my hobby at school. I'm the perfect person to ask questions about psycho... psycho... Psycho*. That was a good movie, too.

(En la Universidad)

(Billy approaches the doors of the university building. He pauses before entering and talks to camera.)

Billy: I know what you're thinking. You're thinking I'm stupid and naive*. Well, that's where you're wrong. It's all a question of attitude really. For me, life is like an unlocked door. Push it, and it'll open for you. *(He enters.)*

(En la oficina de producción)

(Ted sits down, bites into an apple and watches Episode Thirteen of Conundrum.)

CONUNDRUM: EPISODE THIRTEEN

(En el jardín de Gibbs)

(Phillips and Maxwell continue their talk with Mrs Gibbs.)

Phillips: Mrs Gibbs, when did you last see Bernie Raistrick?
Mrs Gibbs: About three weeks ago.
Phillips: He hasn't been here since your husband died?
Mrs Gibbs: No.
Phillips: Isn't that unusual, as he's your brother?
Mrs Gibbs: To be honest*, Bernie and Matthew didn't get on very well. And, anyway, Bernie was working. You know that.
Phillips: Did he argue* with your husband?
Mrs Gibbs: Like I said*, they didn't get on very well.
Phillips: So they did argue?
Mrs Gibbs: Once or twice. Yes.
Phillips: Your brother was staying at the same hotel as your husband on the night of the murder. You do know that, don't you?
Mrs Gibbs: No.
Phillips: Well, he was.
Mrs Gibbs: The same hotel?
Phillips: Yes.
Mrs Gibbs: Inspector, when I said they had arguments, I hope you're not going to think that Bernie might have killed him.
Phillips: Mrs Gibbs, was your brother one of the people who took videocassettes from your husband and sold them abroad?
Mrs Gibbs: No. I don't know. Look, you'll have to go. I'm tired and I don't want to talk any more.
Phillips: Those arguments that they had —
Mrs Gibbs: I said I don't want to talk any more. I try and help you, and all you do is trick me into saying things* about Bernie.

Maxwell: Mrs Gibbs, we're only interested in finding —
Mrs Gibbs: I said I don't want to talk! And I won't. Now, this is *my* house.
Phillips: All right, Mrs Gibbs.
Mrs Gibbs: And I'm asking you to leave.
Phillips: We can take a hint*.
Maxwell: Goodbye.

(They begin to move away. Phillips stops and turns to Mrs Gibbs.)

Phillips: I'll tell you this, Mrs Gibbs. We're going to catch your husband's murderer, with or without your help.

(EN LA TERMINAL DEL AEROPUERTO)

(Phillips and Maxwell arrive back at the airport. Phillips gets out of the car.)

Phillips: Maxwell. If Lee's not at his flat, then find him — wherever he is*.
Maxwell: Right, sir.
Phillips: Raistrick's flight's due in at sixteen-thirty*. I'll pick him up*. Whatever happens, I don't want the two of them to meet.
Maxwell: Right.

(Maxwell drives off and Phillips goes to a police car waiting nearby.)

Phillips: *(To the driver.)* Crew* Operations Room!

(FUERA DEL PISO DE LEE)

(Maxwell and a uniformed police officer approach Lee's flat.)

Maxwell: Here we are.

(Maxwell knocks on the door. Lee opens it.)

Lee: What is it this time?

(EN LA SALA DE LA TRIPULACIÓN)

(Phillips stops Raistrick as he approaches the operations room.)

Phillips: Mr Raistrick, I would like you to accompany me in order to answer some questions about the murder of Matthew Gibbs.
Raistrick: I thought I'd done all that.

(EN LA SALA DE ENTREVISTAS)

(Phillips interrogates Raistrick.)

Phillips: Mr Raistrick, why didn't you tell us that Matthew Gibbs was your brother-in-law?
Raistrick: It didn't seem important. I mean, all you were asking me about before was where Alec — Alec Lee — was between seven and eight that evening. That was all you wanted to know.
Phillips: And you lied about that. At about seven forty-five Alec Lee left you, got in the lift* and went up to see Matthew Gibbs.
Raistrick: Yes. OK.
Phillips: So he asked you to give him an alibi. To say that he was with you the whole time.
Raistrick: Yeah.
Phillips: And you agreed.
Raistrick: Obviously.
Phillips: You were prepared to lie to protect a man who might have shot your own brother-in-law?
Raistrick: He didn't shoot him.
Phillips: No?
Raistrick: No.
Phillips: How do you know that?
Raistrick: Because I know Alec. I know the kind of person he is. He'd never do anything like that.
Phillips: So why did he need an alibi?
Raistrick: He knew sooner or later you'd find out about the video business. And he didn't want you to discover that he'd been involved in it.
Phillips: Were you involved in it?
Raistrick: Me? No.
Phillips: You weren't?
Raistrick: I told you. I didn't get on with Matthew Gibbs. The last thing I would want would be to work with him.
Phillips: But you're a member of an aircrew*. You were at the hotel the same night that he was staying there. And you knew about the videocassettes that he was distributing to other people. And yet you still insist that you knew nothing about it?
Raistrick: Why should I want to get involved in that kind of business?
Phillips: For the same reason the others did. For the money.
Raistrick: I don't need the money.
Phillips: Well, you *are* unusual.
Raistrick: My father died about three months ago, and he left me a great deal of money.
Phillips: Really?
Raistrick: And you can check that yourself.
Phillips: Don't worry! We will.

(EN OTRA SALA)

(Maxwell interrogates Lee.)

Maxwell: So. You'd been working for Matthew Gibbs for about six months?
Lee: About that. Yes.
Maxwell: How did you get on with him?

(Phillips comes into the room.)

Lee: Bernie Raistrick didn't get on with him. I know that.

Maxwell: Didn't he?
Lee: But I never had any problems with him myself.
Maxwell: You never had any arguments?
Lee: No.
Maxwell: Not about money? About the amount you had to pay for the videocassettes?
Lee: No. Why should I?
Phillips: Well, because you need money, don't you?
Lee: Well, so does everybody, don't they?*
Maxwell: Not as much as you do.
Phillips: We've been making some enquiries*.
Lee: Oh!
Maxwell: We know that you owe your bank a lot of money.
Phillips: So what happened? Was there an argument about payments? Did Gibbs want you to pay even more? What *did* happen exactly when you went up to his room at seven forty-five that evening?

(EN LA OFICINA DE PRODUCCIÓN)

(Ted has been watching Conundrum in the viewing area. He is startled by Sarah who stands behind him.)

Sarah: Fascinating.
Ted: *(Jumping up.)* Oh. Um... research.
Sarah: Of course. *(She holds up another videocassette and gestures towards video machine.)* May I?
Ted: Yes... let me help you —

(He takes the videocassette and swaps it for the Conundrum videocassette. Ted and Sarah watch Sarah's documentary on Bath.)

BATH

Sarah: The city of Bath is in the west of England. It is a city remarkable* for the elegance of its architecture. Here, in 1725, the architect John Wood revealed plans for a new style of building. This style later set the fashion* for the whole of Britain. The first of John Wood's major achievements was Queen's Square, completed in 1736. Twenty years later, the Circus* was built. This was the first design of its kind in England.

Wood wanted to create an unbroken*, architectural harmony in each building. These buildings may look like palaces, but they're really a group of individual homes unified behind the elegant facades.

The work begun by John Wood was continued by other architects, including his son, and in the 1760's work started on Royal Crecent*. Many people see it as the finest expression of the new style.

Pollution has begun to damage the famous Bath stone. It takes time, skill and money to keep old buildings in their original condition. Despite the practical difficulties, repairs and restoration continue in many parts of Bath.

The centre of the city is now an uncomfortable mixture of the old and new. Many of the modern buildings have been designed with little thought for the other buildings around them. Offices, shops and car parks have been given priority*. At best* they are uninteresting to the eye; at worst*, they are offensive.

These twentieth century developments are a complete contrast to the achievements of an earlier age*.

For centuries people have been coming to Bath for the sake of their health, attracted by the famous hot springs. Medical fashions may have changed, but the pump room*, built at the end of the eighteenth century, is still a place to meet friends for tea or coffee, a place to chat* or read the paper, a place to relax and listen to the music.

Near the abbey* is a great bath, a Roman swimming pool. It is part of a system of five baths and two pools built here in Roman times more than 1,500 years ago. The floor of the bath was originally made from 14 sheets of lead. Around the sides, stone steps lead down to the water. The great bath was only found in 1880 and excavations on this site are still continuing. Bit by bit, these excavations have revealed some of the most interesting Roman remains in Britain. These buildings even had an early form of underfloor central heating. The floor was supported by pillars and was heated from below* by warm air bringing warmth and comfort to the rooms surrounding the baths and the pools.

The city of Bath is no longer the rich and fashionable place it once was, but its elegance and its sense of history continue to make it one of Britain's most attractive cities.

(EN EL PASILLO DE LA UNIVERSIDAD)

(Billy walks along the corridor and knocks on a door.)

Profesor: *(From inside the room.)* Come in.

(Billy enters.)

(EN LA OFICINA DE PRODUCCIÓN)

(Prodip is sitting at a desk typing. Corinne walks over to him.)

Corinne: Prodip. There's a word here I can't read. Your handwriting's awful.
Prodip: There's nothing wrong with my handwriting, Corinne. It's probably just a long word. I keep forgetting you find long words rather difficult.
Corinne: You think all women are stupid, don't you?
Prodip: No, not all women, Corinne. Just some.

(She throws the sheet of paper onto Prodip's typewriter.)

Corinne: It's amazing you've never been murdered, do you know that, Prodip?
Prodip: Yes, amazing, isn't it? Now, which word did you mean?
Corinne: *(Pointing)* That one there. On the third line.
Prodip: *(Looking at the sheet of paper.)* Oh, that one there? Well, that's... that's um —
Corinne: Well?
Prodip: It's... um... it's... I'm afraid I don't know.
Corinne: Why not?
Prodip: I can't read my handwriting.

(EN EL DESPACHO DEL PROFESOR)

(Billy and the professor are seated in the professor's office. Billy takes notes as the professor talks.)

Profesor: And therefore, to sum up*, although language may not necessarily precede thought, nonetheless* the level of an individual's linguistic competence does, to a certain extent, delineate the parameters within which that individual's thinking is constrained* to operate. *(He pauses.)* Now I think that's clear.
Billy: Oh. Oh, yes. Yes, of course. And I agree with you. It's what my mother always used to say.
Profesor: Really? *(Looking at his watch.)* Well, then I hope you've got all the information you need.
Billy: I think so, yes. Yes, thank you.
Profesor: You've taken all the notes you want?
Billy: Yes. Yes. Thank you. Fine.
Profesor: I'll tell you what: *(He stands up and takes a book from a shelf.)* have a copy of my new book. As a present. *(He hands the book to Billy.)* It... um... it may help you with your notes.

(Billy's notes can be seen: he has been doodling.)

THE LONDON SCHOOL OF CONTEMPORARY DANCE

(Scenes show students in a dance class at the London School of Contemporary Dance.)

Joe: Students of the London Contemporary Dance School. The School was founded in 1966 and offers a three year course in all the major aspects of dance. It has become one of the main centres for the training* of contemporary dancers outside North America, and it takes students in from many different countries.

(Joe talks to Miss Farber of the London Contemporary Dance School.)

Joe: Miss Farber, can you tell me, when a student leaves your school, what kind of future do they have in front of them?
Farber: I only know that there are some dance companies. I know also that there are many more students than there is room for* in dance companies. But, in any case, whether they become dancers or not*, they will have had an experience that I think very unusual and rare and wonderful.
Joe: Well, what *is* that experience?
Farber: I think the experience of dancing can be, can be — isn't always — an experience of a person's total use of himself or herself and I think there are probably all kinds of things one could say about society today that makes people feel they need to do something that's very personal and dancing has become, for one reason or another, a kind of fashion, I think. Why, I don't know.
Joe: What gives you satisfaction in your job?
Farber: To see people change, to see their work change, to see, to be surprised, to have someone take what I give as a teacher and do something with it that perhaps I might not even have imagined. But mainly it's to see, to see change.

(Joe talks to some of the students at the school.)

Joe: Paula, do you find it challenging* being here?
1.er estudiante: Yes, yes cause* it never gets any easier. It's always, in the first year, it's trying to get your body together physically, and in the second year, you're getting steps* and joining them together and you think, 'Oh, I can dance', and the third year is actually trying to forget about the technique and actually dancing and you've got to have a balance of the two which is very difficult to get. It is — it's a challenge.

Joe: What kind of enjoyment do you get from dancing?

Paula: I think performing*. I think the end result really gives you a big kick*.

2.º estudiante: And also, when you can see what you've achieved*. I mean looking round at everyone else you can see how much they've improved over the last three years*. And I mean that's only three years — what're they going to be like in ten?*

Joe: What's especially good about this School?

3.er estudiante: I think it's established itself as a very good school with a sound* technique and training, that also offers other things apart from technique like choreography and music and Tai Chi and how to teach and things like that.

Joe: Well, answer me this. Why do dancers always want to belong to a company?

4.º estudiante: Because that's where you'd get your experience. It's all very well moving from job to job, but you have to start from somewhere and a company is the most, greatest experience you can get. And you can go on to —sort of like — doing choreography and doing other things, but once you've got the sound training, performance experience, then you can go on into the arts and explore other forms.

Joe: Do you see yourself as a professional dancer?

5.º estudiante: I think it would have to be a mixture of everything. Everybody wants to dance but in the School we'll do everything to join a company and dance professionally. But choreography is the more — shall we say — more creative, dancing itself is very creative as well, but choreography is the more creative thing because this is creating the dance. And teaching as well because, once you get, you've got so much from someone or something or some school, it would be only fair enough* to try and give it along* if you are able to.

Joe: The profession is already overcrowded*, so how do you feel about going out into a world like this when you finish training?

6.º estudiante: If you come this far*, you should just continue. There's no point in stopping, really.

Joe: The challenge facing dance in Britain today is its inability to reach a wide audience. It has always tended to be expensive and elitist. Well, these students are members of a School which is helping to extend the frontiers of dance as a popular art form.

(EN LA OFICINA DE PRODUCCIÓN)

(Joe and Ted are in Ted's office.)

Joe: But it's not right, sending Billy to do something like that. It's too much for him.

Ted: I quite agree. But I had no choice. You weren't here, Prodip wasn't here, and Sarah... wasn't very keen*.

Joe: But Billy isn't a reporter, is he? It was a job for a reporter. I wonder what the union* would have to say about that.

Ted: Oh, don't talk to me about unions. As far as I'm concerned, if a man can do the job, he does the job.

Joe: Yes, but what if he can't do the job?

Ted: Well, let's wait and see. Billy's writing up his notes now*. I'm a great believer in giving young people a chance.

Joe: And I'm a great believer in getting the job done and done well.

Ted: And so am I. And it's my job to take decisions. I think you'll find they are usually the right decisions.

(Corinne enters.)

Corinne: Joe, your tea's getting cold.

Joe: Thanks, Corinne.

Corinne: You're welcome*.

(She exits, followed by Joe. She sits at Prodip's desk, presses carriage return button on his typewriter, which knocks over tea cup, spilling tea over Joe. Corinne jumps up.)

Corinne: Oh, Joe. Are you all right? Is it hot?

(He yells in pain, catches cup and puts it back on the desk.)

Joe: Don't worry about it. Two weeks in a hospital, and I'll be just fine.

(In Ted's office, Billy gives Ted his notes.)

Billy: I've finished, Mr Stenhouse.

(Ted looks at the notes.)

Ted: And who's... Professor Williams?

Billy: He's... he's the man I interviewed... isn't he?

Ted: Well, he may be the man you interviewed, but he's not the man you were meant to interview.

(He stands up and shouts angily at Billy.)

Have you gone deaf* or something? I said Professor Pilton, didn't I? Does Professor Pilton sound like Professor Williams?

Billy: Pilton... Williams... Williams... Pilton.

Ted: Billy, so help me, I —

(Joe enters.)

Joe: Well? Was it the right decision?
Ted: Well. perhaps I *(sitting down)* Yes. Yes of course it was the right decision. *(He pauses.)* He's done a good job.
Joe: Really?
Ted: Yes. Really very good indeed. Well done, Billy.
Billy: Thank you. Thank you, Mr Stenhouse.

Joe: Hmmm. *(He exits.)*

(Ted hands Billy some money.)

Billy: Parking meter?
Ted: Parking meter.

(Ted throws Billy's notes into the waste paper bin.)

UNIT 14

You may be stupid, but not that stupid.

Cómo usar los verbos modales

En esta unidad:

▷ Ted pierde la cartera y avisa a la polícia. En seguida se arrepiente.

D● Prodip prepara un documental sobre los Citizens Advice Bureaux*, servicio de información al ciudadano. Sarah visita el Victoria and Albert Museum de Londres.

◎ Phillips y Maxwell descubren algunos aspectos importantes sobre los sospechosos.

Aprenderá a expresar posibilidad utilizando *may* y *might;* a hacer sugerencias y dar consejo usando *should* y *ought to;* a expresar sus deducciones usando *must be* y *can't be;* y la expresión *if you like*.

Antes del programa

▷ 1 Follow Through

Haga corresponder las frases numeradas con las fotografías adecuadas.

A Ted hasn't got any change to pay for his coffee.

B One of Corinne's plants has died.

C Ted loses his wallet, so he calls in the police.

D Suspicion* falls on Billy.

E But Billy wasn't the thief after all.

1) Now, let me get this straight*. You left your wallet on your desk, right?

2) Oh, Mr Stenhouse. Is this your wallet?

3) And you both saw Billy Barker sitting at that desk?

4) Which one of you has been watering this plant?

5) I'll let you have the 40p tomorrow.

I. Aclaraciones sobre el vocabulario

bureau/bureaux *El plural mantiene la forma francesa*
suspicion sospecha
Let me get this straight. A ver si he entendido bien.
apart from my feet aparte de mis pies
A doctor won't help. Un médico no podrá hacer nada. De nada sirve un médico.
either that or... o eso o...
as much as that tanto
I bet it was you. Seguro que fuiste tú.
I'm the only one who is allowed to... Yo soy la única que puede (está autorizada a)...
I'll send him round to collect it. Le mandaré a recogerlo.
that stupid tan estúpido
wallet cartera (de dinero)
Has it flown out of the window? ¿Ha salido volando por la ventana?
trust confiar en
dishonesty falta de honradez
One has to draw a line somewhere. Hay que poner un límite en algún sitio.
I'm partly to blame. En parte la culpa es mía. **(to blame** = *echar la culpa)*
What else can I do? ¿Qué otra cosa puedo hacer?
Billy wouldn't steal anything. Billy es incapaz de robar nada.
the said wallet la citada cartera
without you noticing sin que usted se diese cuenta
waste malgastar, hacer perder
Oh, dearie me. Vaya por Dios.
Now for the real thing. Ahora, a lo que de verdad importa.

D● 2 Citizens Advice Bureau

Lea el siguiente resumen del documental preparado por Prodip y responda a las preguntas que se le formulan, antes de ver el programa.

Life in a modern welfare state* can pose* a huge variety of problems. What do you do if your husband or wife leaves you? What happens when a parent dies? Supposing you are dismissed* from your job and you think it's unfair? Perhaps you think you are entitled to benefits* from the state, but you don't know how to claim* them. It is to help in cases like this that the Citizens Advice Bureaux (CAB) were set up*. They have offices in most main towns in Britain, and people can go in to ask for advice on any problem they may have. There is no charge* for the service, though sometimes it may take up to seven months to sort out a particulary difficult query*.

Kathy Lewis works in a CAB in South London, an area with a lot of housing and unemployment problems. All CAB staff are given six months training in coping with* different problems when they first join the CAB. 'When people come to see us it's often as a first step. Sometimes we can help them by just giving them a leaflet*, we have a lot of information leaflets ready to give away. If someone can't read, or if they need a lot more help than that, then we can telephone and write letters to the people who can help them,' she says. CAB are independent of the government and local councils* but they get a small grant from the government, and most bureaux get a large grant from their local authority. At present the CAB are handling five million enquiries a year. A larger number of people each year find the CAB can help them when they don't know where to go or what to do.

I. Definiciones

Elija la definición que, entre las tres que se le ofrecen en cada caso, responda mejor a cada una de las palabras que se le indican, usada en el valor con que se emplea en el resumen del documental que le ofrecemos.

A a welfare state
1) a state which provides free health, education and other services
2) a state which tries to provide homes for people over the age of 60
3) a state which nationalises all industry

B claim benefits
1) demand your rights
2) ask for and receive money from the government because of a social need
3) talk about the advantages of something

C dismissed
1) sacked from a job
2) told to go home early
3) lost

D a grant
1) a prize for hard work
2) a sum of money given by a public body
3) a reward for catching criminals

E CAB are independent of local councils
1) local councils do not have any control over them
2) CAB are part of local councils
3) CAB are part of central government

II. Aclaraciones sobre el vocabulario

welfare state estado que proporciona los servicios básicos a todos los ciudadanos **(welfare** = *bienestar)*
pose plantear
dismiss despedir (de un trabajo)
to be entitled to tener derecho a
benefits beneficios, prestaciones sociales
claim pedir, reclamar
set up instituir, establecer
there is no charge no se cobra nada
query consulta
cope with tratar, resolver
leaflet folleto
local councils ayuntamientos
where to begin por dónde empezar
living on her own sola, que vive sola
elderly mayor, de edad avanzada
make an appointment fijar una cita
fill out the forms rellenar los impresos
in three months' time dentro de tres meses
not whenever he feels like it no siempre que le apetezca
reassure her that he can't asegúrele que no puede; convénzala de que no puede
take that matter to court llevar ese asunto al juzgado
at some stage en algún momento
It's all been such a shock. Ha sido todo un golpe tan grande.
****It's early days yet, though.** Todavía es pronto, sin embargo. *(col.)*
sympathetic to comprensivo, compasivo
What is the point of? ¿De qué sirve...?
for further advice a pedir más consejo
refer them onto somebody else dirigirles a otras personas
range variar
council man concejal *(también se dice* **councillor)**
unfair dismissal despido improcedente
benefit queries consultas sobre servicios sociales
help deal with that ayudarle a hacerse cargo de ello
distressed apenado, afligido
to be funded by tener fondos de
agencies instituciones, organizaciones
How do you go about solving...? ¿Cómo hacen para resolver...?
how far along we can go hasta dónde podemos llegar
lengthy largo, que precisa mucho tiempo

D● 3 The Victoria and Albert Museum

London is famous for its museums — the British Museum, the Science Museum, and many more. One of the earliest museums in London was the Victoria and Albert, named after Queen Victoria and her husband Prince Albert. It was built in the 1860s, after Prince Albert and the artist Henry Cole decided that a collection of decorative arts of the world was needed as a teaching collection for students. The museum has now been collecting examples of decorative arts for over one hundred years, and it is still an important source* of ideas, inspiration and knowledge* for today's students of art. The collection, which has accumulated over one hundred years, is now so big that the Victoria and Albert has become one of the largest museums in the world. Education was one of the prime* factors in the founding of the museum. Guided tours*, talks and lectures are organised by the Education Departament, so students of all ages can go there to learn from the work of artists and designers from other countries. 'We talk to children in the galleries,' says Mr Geoffrey Opie of the Education Department, 'and we tell them about the collections.'

Students of art like to hear from someone who works in a museum, to get an idea of what such a job is like. Mr Opie is a good guide, with an encyclopaedic knowledge of the collection and its history. Nowadays the museum is in the centre of London, but one hundred years ago it was in the countryside*! 'They built the museum here and they had nowhere to refresh the people who* came to visit it. So they built the first museum restaurant,' says Mr Opie. Visitors ate their breakfasts in the Grill Room*, which is decorated with tiles* painted by students, depicting* the seasons and months of the year. The aim of the museum has always been to display good design and to show the students how this would affect their own future work.

Lea el resumen del documental, que aparece en la página anterior, preparado por Sarah sobre el museo Victoria and Albert de Londres, uno de los museos más importantes del mundo. Estudie el vocabulario, el resumen y las notas y responda las preguntas que le formulamos, antes de ver el documental por primera vez.

I. Comprensión

Conteste las siguientes preguntas sobre el museo Victoria and Albert.

A How old is the Victoria and Albert Museum?
1) one thousand eight hundred and sixty years old
2) over a hundred years old
3) less than fifty years old

B What is its main purpose?
1) to display decorative arts
2) to teach children about painting
3) to show scientific discoveries

C Visitors to the Victoria and Albert are
1) of all ages.
2) mainly art students.
3) mainly children.

D Art students come to the museum to
1) talk to other visitors.
2) learn about Queen Victoria.
3) learn about good design.

II. Aclaraciones sobre el vocabulario

source fuente, origen
knowledge conocimiento, saber
prime primordial, principal
guided tours visitas dirigidas, acompañadas de un guía
in the countryside en el campo
they had nowhere to refresh people who ... no tenían ningún sitio donde dar de comer y beber a los que...
Grill Room la Parrilla (**grill** = parrilla, asar a la parrilla)
tiles baldosas, azulejos
depict ilustrar, representar
right from five or six year olds right through a partir de los niños de cinco o seis años hasta... *(incluyendo a todos los intermedios)*
throughout the world por todo el mundo
approach aproximarse
what you'd have had lo que habrían encontrado
lawn césped
frontage frente
attached adosado
whereas mientras que
foundation student estudiante del primer curso, del curso de iniciación
complete with white hat con gorro blanco y todo
take one's ease descansar
to just such a great extent al mismo nivel, con la misma intensidad
metalwork obra de metal, trabajo de metal
centre pieces centros de mesa
wander through ir de un sitio a otro
sink in quedarse, fijarse en la mente
over the next hundred years a lo largo de los cien años siguientes

Ejercicios de comprensión sobre los documentales

Citizens Advice Bureau

1. Como recordará, en este documental vimos a una señora que acudía a uno de los CAB para consultar algunas dudas sobre la situación de su madre. Escuche el diálogo que se desarrolla en dicho centro. ¿Qué cree usted que significa la palabra *housebound?*

A on the way home
B to enjoy being at home
C unable to leave one's house

2. Habrá notado usted que la empleada del CAB ofrece ayuda empleando la fórmula *If you like... : If you like, I'll make an appointment*, que es equivalente a: *Would you like to make an appointment?* Haga usted frases semejantes, basándose en las que se le ofrecen a continuación, grabadas en su audiocassette.

Ejemplo: *Would you like me to come with you?*
Respuesta: **If you like, I'll come with you.**
O bien: **I'll come with you, if you like.**

A Would you like me to come with you?
B Perhaps you'd like me to send it to you?
C Shall I give you my telephone number?
D Would you like me to phone him for you?
E Shall I do your shopping while I'm in town?

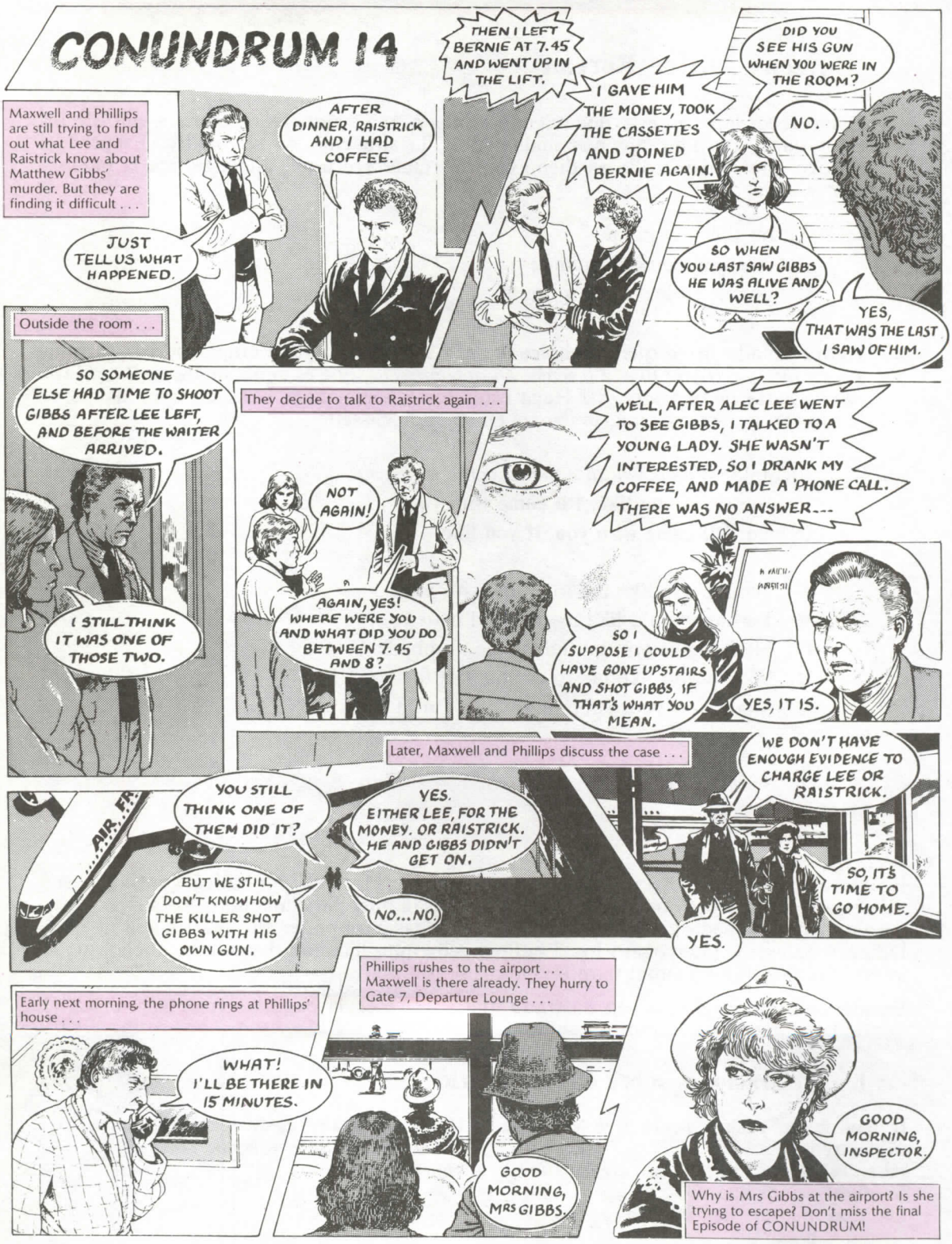
Conundrum

En el penúltimo episodio de la serie Conundrum, Maxwell y Phillips continúan sus investigaciones. Parece que las circunstancias acusan muy directamente a Raistrick y Lee, pero no hay total seguridad y además faltan pruebas para poder entregarles a la justicia. Después de varios interrogatorios, Phillips recibe una llamada durante la noche que le aporta un dato fundamental para descubrir al asesino.

Estudie con interés el resumen ilustrado que aparece en la página siguiente y repase el vocabulario que le ofrecemos a continuación, antes de ver el episodio por primera vez.

I. Aclaraciones sobre el vocabulario

It had to be cash. Tenía que ser en efectivo.
take... along to llevar... a *(algún sitio)*
fortnight quincena
for that matter en cuanto a eso, si vamos a eso
that's about all eso es casi todo
anyhow de todas formas
charge acusar


CONUNDRUM 14
Maxwell and Phillips are still trying to find out what Lee and Raistrick know about Matthew Gibbs' murder. But they are finding it difficult . . .
JUST TELL US WHAT HAPPENED.
AFTER DINNER, RAISTRICK AND I HAD COFFEE.
THEN I LEFT BERNIE AT 7.45 AND WENT UP IN THE LIFT.
I GAVE HIM THE MONEY, TOOK THE CASSETTES AND JOINED BERNIE AGAIN.
DID YOU SEE HIS GUN WHEN YOU WERE IN THE ROOM?
NO.
SO WHEN YOU LAST SAW GIBBS HE WAS ALIVE AND WELL?
YES, THAT WAS THE LAST I SAW OF HIM.
Outside the room . . .
SO SOMEONE ELSE HAD TIME TO SHOOT GIBBS AFTER LEE LEFT, AND BEFORE THE WAITER ARRIVED.
I STILL THINK IT WAS ONE OF THOSE TWO.
They decide to talk to Raistrick again . . .
NOT AGAIN!
AGAIN, YES! WHERE WERE YOU AND WHAT DID YOU DO BETWEEN 7.45 AND 8?
WELL, AFTER ALEC LEE WENT TO SEE GIBBS, I TALKED TO A YOUNG LADY. SHE WASN'T INTERESTED, SO I DRANK MY COFFEE, AND MADE A 'PHONE CALL. THERE WAS NO ANSWER---
SO I SUPPOSE I COULD HAVE GONE UPSTAIRS AND SHOT GIBBS, IF THAT'S WHAT YOU MEAN.
YES, IT IS.
Later, Maxwell and Phillips discuss the case . . .
YOU STILL THINK ONE OF THEM DID IT?
YES. EITHER LEE, FOR THE MONEY, OR RAISTRICK. HE AND GIBBS DIDN'T GET ON.
BUT WE STILL DON'T KNOW HOW THE KILLER SHOT GIBBS WITH HIS OWN GUN.
NO...NO.
WE DON'T HAVE ENOUGH EVIDENCE TO CHARGE LEE OR RAISTRICK.
SO, IT'S TIME TO GO HOME.
YES.
Early next morning, the phone rings at Phillips' house . . .
WHAT! I'LL BE THERE IN 15 MINUTES.
Phillips rushes to the airport . . . Maxwell is there already. They hurry to Gate 7, Departure Lounge . . .
GOOD MORNING, MRS GIBBS.
GOOD MORNING, INSPECTOR.
Why is Mrs Gibbs at the airport? Is she trying to escape? Don't miss the final Episode of CONUNDRUM!

Durante el programa

Lea las siguientes frases y asegúrese de que las entiende sin problemas. Mientras vea el programa por primera vez, elija la opción más adecuada de las que se le ofrecen en cada caso:

A Mrs Belmont is unhappy because...
1) there's something wrong with her feet.
2) her shoes are too small.

B The person who watered Corinne's plant was...
1) Joe.
2) Prodip.
3) Billy.

C Sarah thinks that Ted...
1) should call the police.
2) shouldn't call the police.

D The cleaners can't have stolen the wallet because...
1) they don't come in during the day.
2) they were never alone in the office.

E Mrs Belmont had the wallet because...
1) Ted left it in the canteen.
2) she took it to collect some money.

Después del programa: Explicaciones

1 Cómo utilizar los verbos modales

Los verbos modales (*may*, *might*, *should*, *ought to*, *must*, *can*, por ejemplo) resultan a veces difíciles de usar en algunos de sus valores. A continuación, nos referimos a algunos de estos usos:

Cómo expresar posibilidad *may y might*

Sarah: You can't call in the police, Ted.
Ted: I hate having to do it, Sarah, but it may be necessary.
Ted: You may think I'm being hard, Sarah.

En estos ejemplos, Ted expresa posibilidad. Es posible, aunque no seguro, que tenga que llamar a la policía. Es posible que Sarah crea que está siendo demasiado duro.

Usados para expresar posibilidad, *may* y *might* tienen el mismo significado.

Lea las dos frases siguientes y escúchelas a continuación en su audiocassette. Observará que ambas frases tienen las mismas palabras, pero se han pronunciado con entonaciones diferentes:

Voz 1: I may go shopping this afternoon.
Voz 2: I may go shopping this afternoon.

En la primera de las dos frases no hemos acentuado *may*, no se ha enfatizado, con lo que queremos decir que es bastante posible o probable que quien habla vaya de compras.

En la segunda frase, *may* se ha acentuado, lo cual quiere decir que quien habla considera bastante poco probable que vaya a ir de compras.
RECUERDE: *May* y *might* expresan posibilidad, pero si se acentúan el *may* o el *might* se quiere expresar poca probabilidad de que así ocurra.

1.1 Ejercicio: Escuche y escriba

Escuche las frases siguientes en su audiocassette. Decida al oírlas si cada una de ellas es probable o improbable.

A We might be a little late this evening.
1) probable 2) improbable

B I may go to London next week.
1) probable 2) improbable

C These shoes might fit me.
1) probable 2) improbable

D The economy may show signs of recovery.
1) probable 2) improbable

F Will you come to the party? I might.
1) probable 2) improbable

Escuche de nuevo las frases repitiéndolas esta vez en las pausas.

Cómo hacer recomendaciones y cómo dar consejo *should y ought to*

Should y *ought to* tienen el mismo significado y pueden utilizarse indistintamente para dar consejo o para hacer recomendaciones.

Ted: *You should see a doctor, Mrs Belmont.*
Sarah: *You ought not to say things like that, Ted.*

Lea o escuche este diálogo y observe con atención cómo se emplean *should* y *ought to*.

Peter has been ill, but he's getting better. Jill goes to his house to see him.

Jill: Hello, Peter. How are you feeling?
Peter: Oh, much better, thanks.
Jill: But what are you doing? It's a beautiful day. You *shouldn't* be sitting here in this dark room. You *ought to* be outside in the sunshine.
Peter: Oh... but the doctor said I *shouldn't* tire myself.
Jill: Oh, come on. A short walk won't tire you, why don't come to the shops with me? I'm just going. You *should* get some fresh air, you know.
Peter: Oh, all right. If you say so.

Cómo expresar deducciones *must be / can't be*

(Vea también la unidad 7)

Se utiliza *must be* para expresar deducciones cuando se está muy seguro de que algo ha ocurrido o va a ocurrir.

Billy: *Maybe it's not really very exciting, being important. I mean, it must be quite boring just sitting around all day doing nothing. It must be very bad for the brain.*

Billy no está seguro de que sea aburrido ser importante, pero supone que sí lo será y tiene bastante seguridad en su deducción.

Estudie los siguientes ejemplos:

Your clothes are wet. It must be raining.
I'm feeling hungry. It must be lunchtime!

Y en negativa:

Who's that at the door? It can't be Paul. He said he wouldn't be here till 7 o'clock.
Is that Mary over there? No... it can't be. Mary's got blonde hair, and that girl's dark.

1.2 Ejercicio: Escriba frases

Utilice los verbos modales que hemos estado practicando *(may, might, must, ought* y *should)* para escribir frases correctas que se adapten a las siguientes situaciones:

A Tell someone that it's possible that you will go to Spain for your holiday this year.

B A Mr Skinner arranges an appointment with you at 10 o'clock. You've never met him before, but at 10 o'clock there's a knock on your door. You open the door, and say...

C Advise someone not to work so hard.

D You see a television programme about life in Alaska. All the people are wearing enormous fur coats. Make a remark about the weather in Alaska.

E It's possible that you will write some letters this evening, but only if you're not too tired.

F What would you say to someone who complains of toothache?

Ahora escuche las respuestas correctas en su audiocassette y repítalas.

2 Otras expresiones y construcciones de interés

1. **as much as that** = tanto (como eso)

   Otras expresiones semejantes:

   as heavy as that = así de pesado, tan pesado
   as late as that = así de tarde, tan tarde
   as early as that = así de temprano, tan temprano

2. **you are not that stupid** = no eres así de estúpido, tan estúpido

   That se emplea a veces, especialmente en el inglés coloquial, con el valor de «tanto».

   Otros ejemplos:

   He is not that old. = No es tan viejo.
   It is not that late. = No es tan tarde, excesivamente tarde.
   I'm not that young. = No soy tan joven, así de joven.

   En ocasiones se utiliza de forma semejante el artículo *the:*

   I haven't got the money. = No tengo dinero (bastante dinero, tanto dinero).
   We haven't got the time to do that. = No tenemos suficiente tiempo para hacer eso.

3. **What else can I do?** = ¿Qué otra cosa puedo hacer?

Else significa «además». Por tanto:

What else? = ¿Qué más?
Where else? = ¿Dónde más?
How else? = ¿De qué otra forma?

Where else could they be? ¿Dónde más podrían estar?
What else could I ask? ¿Qué más podría pedir?

4. **in three months' time** = dentro de tres meses

Observe el empleo de la forma de posesivo en estas expresiones de tiempo. Otros ejemplos:

in two years' time = dentro de dos años
in three days' time = dentro de tres días
in a month's time = dentro de un mes

5. **It's all been such a shock.** = Ha sido todo un golpe tal, un golpe tan fuerte, una sorpresa tan grande.

Such a significa «tal». Otros ejemplos:

such a heavy rock = una piedra tan pesada
such a stupid person = una persona tan estúpida
such an important man = un hombre tan importante

Resumen del contenido

En esta unidad ha aprendido:

1. A expresar posibilidad usando *may* y *might:*

My boss may send me to Italy this year. = Puede que mi jefe me mande a Italia este año.
I might go to London this weekend. = Puede que vaya a Londres este fin de semana.

Recuerde: Si las palabras *may* o *might* van acentuadas, significa que la probabilidad de que ocurra lo que indicamos es bastante pequeña.

2. Cómo dar consejo y hacer sugerencias utilizando *should* y *ought to:*

You should lie down, if you feel ill. = Deberías acostarte si te encuentras mal (enfermo).
You ought to go and see that new film. = Deberías ir a ver esa película nueva.

3. Cómo expresar deducciones con bastante seguridad, empleando *must be* o *can't be*, según el signo de la deducción:

He left an hour ago. He must be there by now. = Se marchó hace una hora. Debe de estar ya allí.
You can't be tired already! You've been sitting down all day! = No puedes estar cansado ya. Has estado sentado todo el día.

4. La expresión *If you like:*

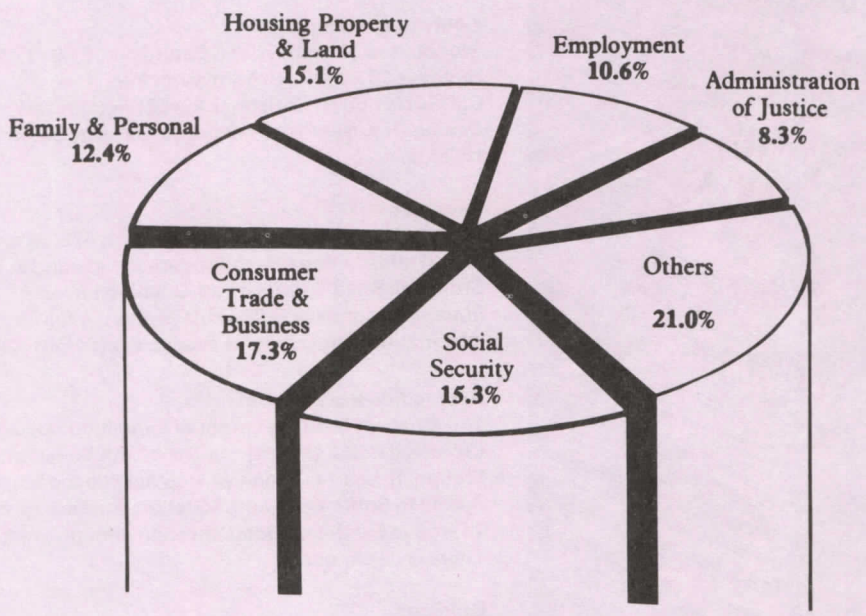
If you like, I'll do that for you. = Si quieres, te haré eso.

Actividades complementarias

1 Citizens Advice Bureau

Observe el diagrama que se acompaña en el que se muestran los distintos tipos de preguntas que se contestaron en este servicio de atención al ciudadano.

CAB Breakdown* of Enquiries by Category
Members of the public made enquiries about the following matters last year.



Como ve, el diagrama incluye los siguientes apartados:

A Housing, Property & Land
B Employment
C Family and Personal
D Administration of Justice
E Consumer, Trade & Business
F Social Security
G Others

¿A cuales de dichas categorías considera usted que corresponden las siguientes consultas recibidas?

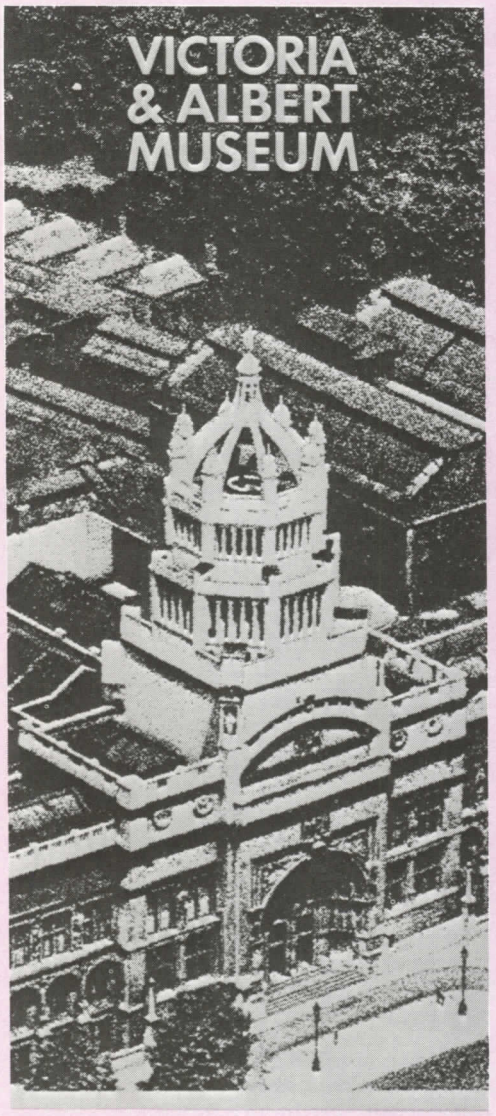
1) I've just been dismissed for arriving five minutes late for work. I wasn't late — the clock was wrong. What can I do?
2) My next-door-neighbour has built a shed* on his garden which blocks out the sun from my garden. What can I do?
3) I want to open a small shop. Can you give me some advice on what I have to do?
4) My husband keeps hitting me and the children. Can you help me?
5) I've just lost my job, and the local office won't give me any unemployment benefit. What should I do?

breakdown distribución, reparto

shed cobertizo, caseta

2 The Victoria and Albert Museum

Lea el texto descriptivo que se acompaña acerca del museo Victoria and Albert y responda las preguntas que se le formulan.



Victoria and Albert Museum
South Kensington, London SW7 2RL; telephone 01-589 6371
The Victoria and Albert Museum became part of the South Kensington Museum in 1857, and was given its present name by Queen Victoria in 1899 when she laid the foundation stone of the Museum's extension, which was opened by King Edward VII in 1909.

Hours of opening
Mondays to Thursdays and Saturdays 10.00–17.50, Sundays 14.30–17.50. Admission free.
CLOSED Fridays, Christmas Eve, Christmas Day, Boxing Day, New Year's Day and May Day Bank Holiday.

Enquiries
01-589 6371 Information Office ext 411, 372; or on arrival information telephones are to be found at the Cromwell Road Entrance and Exhibition Road Entrance (Mondays to Thursdays only). A full information programme is available on 01-581 4894.

How to find the Museum
The Museum is on the corner of Exhibition Road and Cromwell Road. Underground to South Kensington Station. Buses 14, 30 and 74 stop outside the Museum. Bus 49 to South Kensington Station. Buses 9, 52 and 73 stop at Exhibition Road, then ten minutes walk. There is no car park.

Opinions
The specialist staff of the Museum give opinions on works of art brought in by visitors, on Tuesdays and Thursdays only, between 14.30 and 16.30, except the Departments of Furniture & Woodwork, and Sculpture – Tuesdays only, 10.00–13.00 and 14.30–16.30. In addition the Departments of Textiles & Dress and Prints & Drawings give opinions on Saturdays 10.00–12.30 by appointment only. No valuations can be given.

A Who gave the museum its name?

B When was the museum's extension opened?

C How much does it cost to enter the museum?

D Can you visit the museum on 1st January?

E How can you find out information about the museum's activities?

F Can you park your car at the museum?

G If you have a work of art, can you ask the museum to look at it for you?

H What is the meaning of 'by appointment only'?

Guiones completos del programa

FOLLOW THROUGH

(EN LA CAFETERÍA)

(Mrs Belmont is pouring Ted a cup of tea. Ted is in good humour.)

Ted: Ah yes, that looks a good cup of tea. Yes, lovely. And how are you today, Mrs Belmont?
Mrs Belmont: I'm fine, thank you, Mr Stenhouse. Apart from my feet*, that is. I'm having a bit of trouble with my feet, to tell you the truth.
Ted: Oh, I'm sorry to hear that. You should see a doctor.
Mrs Belmont: Oh, a doctor won't help*. My shoes are too small.
Ted: Ah. Either that, or* your feet are too big!

(He laughs. Mrs Belmont is not amused. He stops laughing.)

How much do I owe you?
Mrs Belmont: Forty pence.
Ted: Ah, yes, as much as that?*
Mrs Belmont: As much as that.
Ted: Do you have change for a £20 note?
Mrs Belmont: No, Mr Stenhouse, I do not have change for £20.
Ted: Oh, well I'll let you have the 40 p tomorrow.
Mrs Belmont: Today.
Ted: Today. Yes. Exactly. Today.

(EN LA OFICINA DE PRODUCCIÓN)

(Joe and Prodip are sitting in the main office. Joe is reading, Prodip typing. Corinne enters holding one of her plants.)

Corinne: Which of you has been watering this plant? It's dead, look. Dead.
Joe: Wasn't me, Corinne.
Prodip: Oh, it's not dead, definitely not dead. Dying, yes. Dead, no.
Corinne: You're such a brute, Prodip. I bet it was you*. This was my favourite plant. I've told you before. These are my plants and I'm the only one who's allowed to* water them.
Prodip: Well, I... Look, maybe I did give it a little water but, well, I'm sorry, it looked very thirsty.
Corinne: Well, sometimes you look thirsty, but I don't pour water all over you, do I?

(Billy is sitting in Ted's chair.)

Billy: *(To camera)* Maybe it's not really very exciting being important. I mean, it must be quite boring just sitting around all day doing nothing. It must be very bad for the brain.

(A telephone rings on Ted's desk. Billy picks up the wrong telephone. The other telephone continues to ring while Billy talks into the first telephone.)

Hello, Ted Stenhouse speaking. I'm afraid I'm very busy. What do you want?

(He picks up the correct telephone.)

Billy: Hello? What?... Oh, I'm afraid Billy's in Los Angeles at the moment. Can I take a message? Yes... Yes, I'll send him round to collect it* as soon as he... as soon as possible. Yeah. Thank you.

(Both telephones ring. He picks up both at once and sets them down on Ted's desk receiver to mouthpiece and walks over to where Corinne is sitting.)

Billy: *(Looking at the plant.)* Oh, Corrine. What happened to your plant?
Corinne: It's been murdered. Someone *(looking at Prodip)* watered it.
Billy: Oh, that's awful. *(Also looking at Prodip.)* It wasn't me.
Corinne: I know it wasn't you, Billy. You may be stupid, but you're not that stupid*.
Billy: Thanks.

(They both laugh. Billy exits as Ted enters.)

Ted: Has anyone seen my wallet?*

(He goes into his office.)

Prodip: Have you noticed that people who like plants don't seem to like people?
Joe: No. But I have noticed that people who like plants don't seem to like people who don't like plants.

CITIZENS ADVICE BUREAU

(EN LA OFICINA DE UN ASISTENTE SOCIAL)

Prodip: Mrs Taylor has several problems, and not knowing how to deal with them, has come to the Citizens Advice Bureau for help.

(Mrs Taylor knocks on the door of the office where Cathy, one of the advisers, works.)

Cathy: Come in.
Taylor: Hello.
Cathy: Hello.
Taylor: I believe I have an appointment.
Cathy: How can I help you?
Taylor: Well, it's difficult really to know where to begin*, but there's a couple of things that I'd like to ask your help on. The first thing is that my father died recently and my mother's been left living on her own*. As you must realise, she's quite elderly*.
Cathy: Well, if you like, I'll make an appointment* and she can come in to see us and I'll help her fill out the forms*.
Taylor: Oh!
Cathy: Would that be useful?
Taylor: Yes, that would be very useful. Now, the second problem I have, which is a bit more serious and really isn't my problem, it's my daughter's problem. She's been married about four years and she has one little boy of three, and she's expecting another in three months' time*, and her husband wants to leave her. He's found somebody else. She's quite happy for her husband to see the child, but not whenever he feels like it*. She only wants him to come at specific times.
Cathy: Has she told him that?
Taylor: She has, and he says if he can't see him when he wants to, he'll take him away.
Cathy: Well, he can't do that. I mean, reassure her that he can't*. If they can't agree on the access, then they'll have to take that matter to court*. Do you think they'd be able to agree at some stage?*
Taylor: Well, I don't know. It's all been such a shock* to my husband and myself. We really don't know what to do. We didn't know that this was going on.
Cathy: It's early days yet, though*, isn't it? As far as the separation goes. Well, I'll have a look at our list of local solicitors and see if I can sort one out that would be sympathetic to* this type of case.

(Prodip talks to Cathy about her work.)

Prodip: What is the point of* the Citizens Advice Bureau?
Cathy: Well, I think we're here initially for a first step. People come to see us to see where they should go for further advice*. Sometimes we can help them with their query and perhaps sometimes resolve the whole thing for them, but, if not, then obviously we have to refer them on to somebody else*, and for that we need to know a lot about what's going on locally.
Prodip: What sort of problems do people have when they come in to you?
Cathy: Oh, it ranges*. Someone may come in for something as simple as, 'Who is my local council man?'*. Someone may come in having been unfairly dismissed*. Someone may come in with benefit queries*, a whole range of problems.
Prodip: What's the most common problem you have to deal with?
Cathy: Well, in this area, it's mainly benefits. After that, it's housing. There's a lot of bad housing in this part of London and people come in wanting help with repairs, for example, and we can help deal with that*.
Prodip: When people come here they must be worried or distressed*. How do you deal with that?
Cathy: We are given training on how to cope with people in that situation. When we first come into CAB, we have to spend six months training and then after that so many days per year.
Prodip: Are you funded by* the government?
Cathy: We're quite separate from the government and we're quite separate from the local council. We get a small grant from government and most bureaux get a large grant from their local authorities, but we do sort of appreciate our independence from these agencies*.
Prodip: How do you go about solving* a person's problems?
Cathy: Well, it could be something simple as perhaps just giving them a leaflet, for example, one of the ones up here *(pointing to shelves)*. Obviously, if someone can't read or they need a lot more help than that, then we would perhaps write for them, telephone other agencies for them. If that doesn't work, then we would help somebody take an agency to court, for example. We normally try first by negotiations and then just see how far along we can go*. Sometimes we can resolve problems very quickly. Other times they're very lengthy*. You take six, seven months, depending on the type of query.
Prodip: Thank you very much, Cathy. Citizens Advice Bureaux are already handling nearly five million enquiries a year. While unemployment and bad housing continue to be a fact of life, it seems certain that their work is going to become increasingly important to a large number of people.

(EN LA OFICINA DE PRODUCCIÓN)

(Ted is sitting at his desk. Prodip, Corinne and Joe are standing.)

Ted: I tell you, I left it on my desk. There. Someone's stolen it. Someone has stolen my wallet.
Joe: You can't be sure of that.
Ted: Well, where is it then? Has it flown out of the window?*
Corinne: Oh, I'd definitely have seen it if it had flown out of the window.
Ted: It might be more useful if you would look for it, Corinne.
Corinne: I *have* looked for it. It isn't in this office.
Ted: Then it's been stolen. Has Billy been sitting at my desk again?

(No one replies.)

He has. He has, hasn't he? I might have known it. And to think I trusted* him.
Prodip: Oh really. I think that's most unfair of you. You ought not to make accusations like that.
Ted: I will no tolerate dishonesty* in this office.
Joe: Prodip is right.
Ted: Well thank you. Thank you all very much for your support.

(EN EL PARQUE)

(Billy walks through the park and stops to look at some flowers.)

(EN LA OFICINA DE PRODUCCIÓN)

(Ted and Sarah are seated in Ted's office.)

Sarah: But that's the most absurd thing I've ever heard, Ted. You can't call in the police.
Ted: I hate having to do it, Sarah, but it may be necessary. One has to draw a line somewhere*, you know. Of course, I know I'm partly to blame*. I've been far too kind to young Billy. And now look what happens.
Sarah: You really ought not to say things like that. You've no evidence, no evidence at all.
Ted: You may think I'm being hard, Sarah, but I'm not. If the wallet is returned, then I shan't say anything more about it. Now I can't be fairer than that, can I?

(Corinne glares at Ted.)

Ted: Don't look at me like that. I mean, what else can I do?*

(EN EL PARQUE)

(Billy looks at the flowers in the park, decides to pick some as the park keeper approaches from behind. The park keeper blows his whistle and runs after Billy. Billy escapes.)

THE VICTORIA AND ALBERT MUSEUM

(Sarah talks to Geoffrey Opie of the museum education department of the Victoria and Albert Museum.)

Opie: The Victoria and Albert Museum is one of the largest museums in the world and it's certainly the largest museum in the United Kingdom. It's here to show the public, and that means not only British people, but people from everywhere in the world, the decorative arts of the whole of this earth.
Sarah: How does the Education Department here organise its teaching and lecturing?
Opie: We try to teach every age group right from five or six year olds, right through to* university students, and in this age range we talk to the children in the galleries and we talk to them about the collections of the museum obviously, usually related to a particular period, related to the Tudor period or the Georgian period or the Victorian period in British art and the other equivalent historical periods throughout the world*.

(Geoffrey Opie talks to visitors to the museum.)

So, that is what you should have seen as you approached* the museum from Cromwell Road and come in the main entrance. Well, the main entrance wouldn't have been there. What you'd have had* would have been lawns* leading up through an arcade and we're standing in the middle of the arcade at the moment, the connection between the two wings of that frontage* there. That was all built in the 1860s and, as I said, it was built for the students of the Schools of Art which were attached* to this building at that time. That facade is a sort of symbol of the way the museum was supposed to look and a symbol of the Victorian intentions for a museum.

(Sarah talks to visitors to the museum.)

Mujer: As a visitor, you just come in and you look around whereas* having an expert coming around sort of in the administration side of it and the education, it's really interesting looking at it from his point of view.
Sarah: You're a foundation student* at arts school?
1.er estudiante: Yes.
Sarah: Have you found that this morning's visit has helped you, will help you, decide which direction you might go in?

1.er estudiante: This morning I found very interesting but I don't really think it has helped me in the way I want to go but it has made me look at things the way I hadn't been looking at things before, but I don't know yet if I'd like to go in the direction of taking up teaching in museums and things like that.

(Geoffrey Opie shows students another part of the museum.)

Opie: They built the museum here and they had nowhere to refresh the people who came to visit it. So they built the first museum restaurant.

I said that the kitchens were outside the main restaurant but here you actually took part in the cooking process, and your breakfast, because this was the Grill Room, the breakfast room, your breakfast was prepared in front of your eyes by a chef complete with white hat*, etc, and you sat here and took your ease* and your breakfast. The room itself is decorated to just such a great extent* as the other rooms, but again in a rather different style.

The other importance of this room is that the decoration was all done by students of the Schools of Design, which, as I said, were attached to this museum and a special ladies' tile painting class was set up for them to create the seasons of the year and the months of the year in these panels around the wall. The students didn't actually design, do the basic design for the panels, they were done by Sir Edward Pointer who was President of the Royal Academy at that time.

(Sarah talks to another student.)

Sarah: Do you know what you want to do in the future?

2.o estudiante: Well, I've already seriously considered about work in a museum and it's been very helpful listening to somebody already working in the profession.

(Geoffrey Opie in another of the museum's rooms.)

Opie: Look at the metalwork* in the middle there by a very famous metalwork designer of the nineteenth century, W.A.S. Benson, and compare that with some of the more elaborate centre pieces*.

Mujer: I've been here a few times before and as you're wandering through* and you just look at things, nothing really sinks in*. But when you *do* have somebody who's explaining to you, you start wondering and thinking, 'Oh, yes', and so I've definitely enjoyed it.

Opie: Education was one of the prime factors in the founding of this museum. It was Prince Albert and Henry Cole who, in the middle of the nineteenth century, decided that it was necessary to have a collection of the world's decorative arts as a sort of teaching collection for students who wanted to become artists and designers in this country. The result was that they brought together the start of this collection and we have here the accumulation of that collection, over the next hundred years*, and it was used as an educative means for the students to show them that art and to explain to them what was good art, what was good design and how that design could affect the way that *they* were going to design for the future.

(EN LA OFICINA DE PRODUCCIÓN)

(A policewoman is interviewing Ted. Prodip, Corinne, Sarah and Joe are also present.)

Policía: Now. Let me get this straight. You left your wallet on your desk, right? You're absolutely sure about that?

Ted: I'm quite certain.

Policía: And you both saw *(looking at Prodip and Joe)* Billy Barker sitting at Mr Stenhouse's desk.

Prodip: Yes.

Corinne: Billy wouldn't steal anything*. I don't know *who* gave you *that* idea.

Policía: We're dealing with facts here, not opinions.

Ted: Quite. Of course, I realise, officer, that there's no proof, but —

Policía: And what about you, madam?

Sarah: Yes?

Policía: Were you alone in the office at any time during the period when the said wallet* was on the desk?

Sarah: No, I was not.

Policía: And did any other person enter, or could any other person have entered the office without you noticing?*

Corinne: No.

Ted: Perhaps a cleaner? One of the cleaners?

Corinne: The cleaners come in at night.

Ted: Oh yes, so they do. *(To the policewoman.)* Look, officer, I do feel that... what I mean is, you see, look perhaps it's not necessary for you to... I mean... perhaps we can just forget the whole thing... don't you think?

Policía: I would be careful about saying things like that, sir, if I were you. That's what's called wasting* police time. Quite serious, that.

(Billy enters.)

Billy: Corinne, I've brought you some —

(He sees the policewoman.)

Oh! What's happening? Has she been called in to investigate the death of your plant?

Policía *(To Billy.)* This gentleman *(indicating Ted)* says that his wallet has been stolen.

Ted: Well... lost you know, disappeared.

(Mrs Belmont rushes in.)

Mrs Belmont: *(To Ted.)* Oh, Mr. Stenhouse. Is this your wallet? I found it on the canteen floor. Very heavy, isn't it?

(She hands the wallet to Ted.)

(To policewoman.) Good afternoon, officer. Is Mr Stenhouse in trouble with his parking meters again? Oh, dearie me*. *(She walks off, turns round and yells to Ted.)* 40 p... today.

Policía: Next time you call the police in, sir, perhaps you could —,

Ted: Yes, yes. I know. I'm... I'm very sorry.

Billy: Well, I know what I'm going to do.

(Billy locks arms with the policewoman, escorts her to the viewing area, puts the video machine on to watch Conundrum, Episode Fourteen.)

(To the policewoman.) Now for the real thing*.

CONUNDRUM: EPISODE FOURTEEN

(En la sala de entrevistas)

(Phillips and Maxwell continue to interrogate Lee.)

Phillips: Just tell us what happened.

Lee: All right. I'd had dinner with Bernie Raistrick. We'd come into the foyer for some coffee. Gibbs had asked me to see him at a quarter to eight. *(Lee walking towards the lift.)* When I noticed that it was time to go, I left Bernie where he was and went up in the lift.

The lift was empty apart from me. *(Lee in the lift.)* I remember it gave me the chance to check the money I'd brought with me. It had to be cash*.

Gibbs was in his room. *(Lee and Gibbs in Gibbs' room.)* I think I must have been the last of his visitors because the suitcase was empty apart from the cassettes for me.

Anyway, I gave him the money, took the cassettes along to* my room, came down and joined Bernie again.

Maxwell: Did you see his gun when you were in the room?

Lee: No. I did not see any gun.

Maxwell: And you're telling us that when you last saw Matthew Gibbs he was alive and well and looking forward to his dinner?

Lee: Yes. *(Lee and Gibbs outside Gibbs' room.)* I said, 'See you again in a fortnight*. He said, 'OK.' And that was the last I saw of him.

(Fuera de la sala de entrevistas)

(Maxwell and Phillips are talking in the corridor outside the interview room.)

Phillips: So there was time for somebody else to shoot him after Lee left and before the waiter arrived and found the body.

Maxwell: Not a lot.

Phillips: You don't need a lot of time to shoot somebody.

Maxwell: Well, you need a minute or two if you're going to use your victim's gun to do it.

Phillips: Mm. So what do you think?

Maxwell: What? Who did it?

Phillips: Yes.

Maxwell: I still think it was one of those two.

Phillips: Or both. In it together. Let's see Raistrick again. Try and get a bit more out of him.

(En la sala de entrevistas)

(Maxwell and Phillips go into the interview room to question Raistrick again.)

Raistrick: Not again!

Phillips: Again, yes. We want to know where you were and what you did between a quarter to eight and eight o'clock.

Raistrick: At seven forty-five I was in the lobby with Alec Lee. Then he left me to go up and keep his appointment with Gibbs.

Phillips: So what did you do then?

(Lee, Hutchinson and Ms Curran in the lobby.)

Raistrick: I said something to some young lady who was sitting there. But she didn't seem very interested, so — Well, I just stayed where I was and drank my coffee. Oh, yes. Then I left the lobby for a minute or two.

Phillips: Oh! Why?

Raistrick: To make a phone call.

Phillips: We can check on that, you know.

Raistrick: No, you can't. Because when I

phoned there was no answer. *(Raistrick in a telephone booth.)*

Phillips: So?

(Raistrick returns to the lobby.)

Raistrick: So, anyway, by the time I got back, Alec had come down and was waiting for me.

Phillips: What time was that?

Raistrick: Before eight. I don't know.

Phillips: Did anyone see you?

Raistrick: Anyone?

Phillips: While you were making this phone call of yours?

Raistrick: I don't think so. No. So I suppose I could have gone back inside and up the stairs as Alec was coming down in the lift, shot Gibbs and then come back again, if that's what you mean.

Phillips: Yes. That *was* what I meant.

(FUERA DE LA TERMINAL DEL AEROPUERTO)

(Phillips and Maxwell walk towards the airport terminal building.)

Phillips: You still think one of them did it?

Maxwell: Yes.

Phillips: Which? For that matter*, why?

Maxwell: Well, if Lee did it, it was for the money. I mean, Lee said he was the last one to collect the videocassettes. Right?

Phillips: Right.

Maxwell: So Gibbs must have had quite a lot of money on him when Lee went to see him.

Phillips: And if Raistrick did it?

Maxwell: Well, we know he didn't need the money. But we also know that he and Gibbs didn't get on.

Phillips: That's about all* we do know. I still don't understand how whoever did it managed to shoot Gibbs with his own gun.

Maxwell: No. No.

Phillips: Anyhow*, we don't have enough evidence to charge either Lee or Raistrick. We've told them not to leave the country and that's about all we can do.

Maxwell: So it's time to go home, then?

Phillips: It certainly is. Oh, I just want to have a word with Airport Police first.

Maxwell: Do you want me?

Phillips: No. No. You go on.

Maxwell: Goodnight, then.

Phillips: Goodnight.

(EN LA CASA DE PHILLIPS)

(Phillips comes downstairs in his dressing gown to answer the telephone.)

Phillips: All right, all right. *(Picking up the telephone.)* Yes?... Speaking... What? All right. Let Detective Constable Maxwell know, will you? Send a car for me right away. I'll be there in fifteen minutes.

(EN LA TERMINAL DEL AEROPUERTO)

(A police car approaches. Maxwell runs towards it. When the car stops, Maxwell opens the door and Phillips gets out.)

Maxwell: Morning, sir. Gate seven, departure lounge.

Phillips: Right.

(EN EL HALL DE SALIDAS DEL AEROPUERTO)

(Phillips and Maxwell come into the lounge and see Mrs Gibbs sitting near the departure gate. They approach her.)

Phillips: Well, good morning, Mrs Gibbs.

Mrs Gibbs: Good morning, Inspector.

UNIT 15

Er___Um___ Well, I'm not sure.

Cómo expresar duda

En esta unidad:

Ted convoca una reunión para comunicar malas noticias a los demás. Billy, en cambio, tiene novedades importantes pero no acaban de creerle.

Joe prepara un documental sobre la televisión.

Phillips y Maxwell llegan, por fin, al final de sus investigaciones y descubren al autor del asesinato.

Aprenderá algunas expresiones de duda, expresiones de alivio y decepción y a distinguir entre las expresiones *spending, wasting,* y *killing time.*

Antes del programa

1 Follow Through

Haga corresponder cada una de las tres frases numeradas con la fotografía que le corresponda.

A Joe asks Corinne what the meeting is about.

B Prodip is about to leave the restaurant.

C Prodip arrives late at the meeting.

1) Sorry I'm late.
2) Oh well, thanks Pierre.
   It was a wonderful lunch.
3) So what is this big meeting all about?

I. Aclaraciones sobre el vocabulario

call a meeting convocar una reunión
odd extraño
the pills were no help at all las píldoras no sirvieron de nada
carrots zanahorias
a ripe old age una avanzada edad **(ripe** = *maduro)*
Big they were! Sí que eran grandes.
died of a broken heart murió de pena (con el corazón roto, *lit.)*
tip propina
memo memorándum, nota interna
hand entregar en mano
attend this meeting asistir a esta reunión
rather unhappy bastante triste
it's just as well lo mismo da, más vale que
taken off the air retirado de la programación *(hablando de TV)*
a quiz show un concurso
awful terrible
current affairs asuntos actuales
I fought hard for him luché mucho por él
I'll bet you did. ¡Seguro que sí! *(da a entender que cree lo contrario) (col.)*
a karate chop un golpe de karate
Kapow ¡Zas!
one false move un movimiento en falso **(move** = /mu:v/)
resign dimitir
reward recompensa

D 2 Television

Lea el resumen que a continuación le ofrecemos del documental preparado por Joe sobre la televisión y su implantación en algunos países en desarrollo. Antes de ver el documental, responda a las preguntas que se le formulan.

We talk to various people from different countries about their attitudes to television. Does TV educate and stimulate? Or is it a drug, a tranquilliser, used to control the population? Here are some views:

'Television has been the greatest instrument of social democracy in Western European societies,' says Mr Anthony Smith of the British Film Institute. Mr Neville Jayawera from Sri Lanka disagrees*. Ninety per cent of the TV programmes in his country are foreign, and mostly* inferior, material. He feels that TV has disrupted* local culture and social ties.

Why do Third World societies introduce TV in their countries? Perhaps goverments do it for prestige, to show that they have introduced new technology into their societies. Another possible reason is that political leaders want their people to see them on TV. But the politicians cannot be on the screen* all the time, so what other programmes do they show?

TV is a very expensive medium, and most Third World countries do not have the technology, the expertise or the money to make their own television programmes. The result is that most Third World countries are dependent for television on Britain and America. It's easier and cheaper to buy inferior foreign products, mainly American soap operas*. So, a lot of people feel that TV is a danger to local cultures in poorer countries. It could be an even greater threat to national identity than colonialism.

At the moment, Mr Jayawera sees television in the Third World as a dangerous political tool*. Mr Smith is more optimistic, and says that 'The way ahead* is through education in the use of the mass media.' What do you think?

I. Definiciones

Haga corresponder cada una de las palabras de la columna de la izquierda con la definición que mejor le corresponda de la columna de la derecha.

A	stimulate	1)	not of a high quality
B	inferior	2)	the part of a TV that you look at
C	disrupt	3)	something which causes admiration, a sign of wealth
D	prestige	4)	create an interest or idea
E	expertise	5)	throw into disorder
F	colonialism	6)	special skill
G	screen	7)	when a country is under control of another country

II. Aclaraciones sobre el vocabulario

disagree estar en desacuerdo
mostly en su mayor parte
disrupt estorbar, interferir
on the screen en pantalla
soap opera serial de televisión
tool herramienta
the way ahead el futuro
opposing views puntos de vista opuestos
wherever one stands dondequiera que uno se encuentre, tenga la opinión que tenga
the box la televisión *(col.)*
average término medio
citizenship ciudadanía
kinship ties lazos de afinidad, parentesco
pageantry pompa, boato
aware of conscientes de
consumption consumo
commodities artículos de consumo
unavailable inasequible
dissatisfied insatisfecho
grant conceder
in its wake a su vez
upheavals sacudidas
unconnected with no relacionado con
in order for a government to say para que un gobierno pueda decir
the more important one la más importante
enable permitir, capacitar
it so happens that... ocurre que...
air slots/time slots espacios *(en TV)*
set aside apartar
you are still left with about five hours todavía quedan cinco horas más o menos
to start with para empezar
the government cannot afford the money el gobierno no dispone del dinero, no puede permitirse
would cost anything up to costaría hasta, un total de...
by your standards según sus costumbres, para lo que ustedes acostumbran
resources medios, recursos
rep. = representative representante
top class clase superior
read *(en este caso)* entender, interpretar
decode descifrar, descodificar
reject rechazar
in that en el sentido de que
meanwhile mientras tanto
dearth escasez

Ejercicios de comprensión sobre los documentales

Television

1. En el documental de esta unidad sobre la televisión, Joe habla con un experto de televisión sobre el efecto que ésta ha tenido en su país. Escuche la conversación y decida entonces si las afirmaciones siguientes son verdaderas **(T)** o falsas **(F)**.

Mr Jayawera says that television has been bad for his country because:

		T	F
A	it has destroyed traditional relationships within the society.		
B	it has shown people things which they want, but cannot have.		
C	it has taught people new ways of violence.		

2. En el documental, el Sr. Yayawera dice «*The cheapest local programme would cost anything up to five thousand to seven thousand dollars*». Quiere decir que costaría de cinco a siete mil dólares. Escuche las siguientes frases en su audiocassette y construya frases semejantes, utilizando *anything up to:*

Ejemplo: *Some people watch television as much as seven hours a day.*
Respuesta: **Some people watch television anything up to seven hours a day.**

A Some people watch television as much as seven hours a day.
B I go to the cinema as often as three times a week.
C A pair of good shoes can cost as much as £70.
D Sometimes she studies for twelve hours a day.
E My brother sometimes drives as much as a thousand miles a week.

Conundrum

En el último episodio de Conundrum, Phillips y Maxwell llegan al final de sus investigaciones y descubren al verdadero autor del asesinato del Sr. Gibbs. Se apoyan tanto en sus propias deducciones y averiguaciones como en el testimonio de Kelly, el camarero que había encontrado el cadáver y que, posteriormente, como recordará, había desaparecido.

Estudie el resumen ilustrado que le ofrecemos en la página siguiente, antes de ver el programa.

I. Aclaraciones sobre el vocabulario

shock sorprender
hold retener
questioning interrogatorio
solicitors abogados
will testamento
share parte
transfer transferir
wouldn't let her get at the money no le dejaba tener acceso al dinero
who was it that you telephoned? ¿a quién telefoneó?
yet sin embargo
overseas en el extranjero
If I'm supposed to be so clever... Si se supone que soy tan lista...
suspect sospechoso
involved implicado
to plan de acuerdo con el plan
It was Kelly's evidence that forced her to confess. Fue el testimonio de Kelly lo que la forzó a confesar.
He made sure he lost his job. Se aseguró de perder su empleo.

CONUNDRUM 15
Maxwell and Phillips have been called to the airport. Someone involved in the case is trying to leave the country. That person is Mrs Gibbs! They take her to the interview room . . .
LET'S SEE IF WE CAN SHOCK RAISTRICK. I'LL TELL HIM WE'RE QUESTIONING HIS SISTER. YOU CONTACT THE SOLICITORS WHO DEALT WITH HER FATHER'S WILL.
I WANT TO KNOW WHAT HAPPENED TO THE MONEY HE LEFT THEM.
RIGHT.
Raistrick is angry and worried because the police are questioning him and his sister again.
WHEN YOUR FATHER DIED, YOUR SISTER'S MONEY WAS TRANSFERRED ABROAD... INTO MATTHEW GIBBS' ACCOUNT.
THAT HAD NOTHING TO DO WITH ME.
GIBBS WOULDN'T LET HER GET AT THE MONEY, SO SHE ASKED YOU TO HELP.
Phillips has made a vital link in the case. He goes to interview Mrs Gibbs . . .
YOUR HUSBAND WAS SHOT AT THE HOTEL, BUT HIS CAR WAS AT YOUR HOUSE.
I DROVE HIM TO THE HOTEL.
WHEN YOU GOT HOME THERE WAS A LETTER FROM YOUR HUSBAND'S BANK.
YOU FOUND OUT YOU COULDN'T GET YOUR MONEY WITHOUT HIS AGREEMENT– WHILE HE WAS ALIVE.
YOU WAITED TILL THE EVENING, TOOK YOUR HUSBAND'S GUN, WENT BACK TO THE HOTEL, AND SHOT HIM.
Phillips goes to talk to Kelly, the hotel waiter, leaving the two women alone together . . .
WHY WOULD I GO TO THE HOTEL TO KILL HIM?
IF YOU'D SHOT HIM AT HOME, YOU'D BE THE FIRST SUSPECT. BUT YOU SHOT HIM AT THE HOTEL AND WAITED FOR US TO FIND OUT ABOUT THE VIDEO BUSINESS.
Phillips returns from his interview with Kelly. Kelly has told him something very interesting . . .
WE KNOW YOU KILLED YOUR HUSBAND. WE KNOW WHY AND WE KNOW HOW.
YOU'VE GOT NO WITNESSES. YOU'VE GOT NO EVIDENCE.
WE HAVE. A WAITER SAW YOU LEAVING YOUR HUSBAND'S ROOM.
Mrs Gibbs knows that she can no longer deceive them.
Later . . .
KELLY'S EVIDENCE FORCED HER TO CONFESS.
WHY DIDN'T HE TELL US AT THE BEGINNING?
HE WANTED TO GET AWAY BECAUSE HE STOLE GIBBS' MONEY AND CREDIT CARDS.
I ALWAYS HAD MY SUSPICIONS ABOUT KELLY.
MAXWELL, WOULD YOU LIKE TO SEE A FILM TONIGHT?
Maxwell is pleased and surprised by the invitation . . .
But not for long . . .
GOOD. LET'S GO DOWN TO THE POLICE STATION AND LOOK AT SOME VIDEOS...
The End.

Durante el programa

Le ofrecemos a continuación algunas preguntas relativas al último episodio de Follow Through. Léalas atentamente hasta asegurarse de que las entiende sin dificultades y, cuando vea el programa por primera vez, elija la respuesta más adecuada entre las que se incluyen en cada caso.

A When Joe comes into the office, he says...
1) Hi, Corinne!
2) Hello, Corinne.
3) Good morning, Corinne.

B Pierre's cousin ate nothing but carrots for three months. The effect of this was that...
1) he died.
2) he recovered from his illness.
3) he got worse.

C Ted: Billy will have to go. Of course, I fought hard for him, but...
Joe: I'll bet you did.

Joe means that...

1) he believes Ted.
2) he doesn't believe Ted.
3) he agrees with Ted.

D Billy's account of his capture of the two robbers...
1) was exactly what happened.
2) was completely different from the truth.
3) was almost true.

Después del programa: Explicaciones

1 Cómo expresar duda

Ted: Well, of course, I wanted to... but you see, Mr Smith, and then, well... you know how it is.

Con frecuencia nos encontramos al hablar en situaciones en las que no sabemos exactamente qué decir, unas veces, como le ocurre a Ted en el ejemplo anterior, porque nos encontramos incómodos, otras porque no encontramos las palabras exactas que buscamos. En estas situaciones es importante lograr que la conversación no se interrumpa porque puede ser difícil entender a un interlocutor que duda excesivamente o de forma prolongada.

Lea el siguiente texto sobre la televisión y escúchelo en su audiocassette. Lo oirá dos veces: la primera de ellas, la persona que habla lo hace con pausas largas mientras encuentra las palabras que quiere usar. Resulta difícil de entender y sumamente aburrido para el que escucha. En la segunda versión, dice exactamente lo mismo, pero rellena las pausas con palabras y ruidos que mantienen la atención del que escucha, con lo que el resultado es mucho más atractivo e interesante.

I think... that television is... rather a good thing... it allows people to... experience worlds and... ways of life which they couldn't... experience otherwise... generally television has a... broadening effect on people's minds and... education.

Escuche y repita en las pausas los siguientes términos y expresiones que se pueden utilizar cuando se busca la palabra adecuada para no interrumpir la conversación.

er	well
um	sort of
actually	I mean
on the whole	
if you see what I mean	
what I'm trying to say is	

2 Cómo expresar alivio y decepción

Ted: It's just as well that Billy isn't here.

Ted ve con alivio que Billy no está presente.

Escuche el diálogo siguiente y observe que la expresión *It's just as well* se emplea para expresar alivio, y la expresión *It's too bad*, para expresar decepción o frustración.

A man has just returned from work:

Woman: Hello, dear. Have you had a good day?
Man: No, I've had an awful day. *It's just as well* that we didn't arrange to meet for lunch because I wouldn't have been able to come.
Woman: Oh, why's that?
Man: Because my twelve o'clock appointment didn't arrive till nearly one. He said it was something to do with the traffic. *It's too bad* when people do that kind of thing. It upsets the whole day.
Woman: Oh well... *it's just as well* you're a bit late. Mrs Johnson only left five minutes ago — and I know you don't like her!

Escuche en la cassette y repita en las pausas otras fórmulas para expresar alivio y decepción.

Alivio

It's just as well that...
I'm rather glad that...
I'm not at all sorry that...
It's not such a bad thing that...

Decepción

It's too bad...
It really annoys me when...
I get really disappointed when...
It's such a disappointment when...

3 Cómo expresar el paso del tiempo *spending, wasting, and killing*

Billy: The bank's going to pay me a reward. Enough to let me spend a year travelling round the world.

Otros ejemplos con *spend* usado para indicar en qué actividad se ha pasado el tiempo:

I spend a lot of time reading books.
Most of us spend eight hours a day working.

La expresión *spend time* significa solamente el tiempo que se tarda en hacer algo o cuánto tiempo se dedica a algo.

Para expresar pérdida de tiempo, tiempo empleado en algo sin obtener resultado alguno, se emplea la expresión *to waste time:*

I wasted two hours driving to Brighton yesterday. When I got there, I found Liz wasn't at home. It was a waste of time.

Para expresar que se ha rellenado un espacio de tiempo en el que no teníamos nada que hacer, que se ha «matado» el tiempo, se usa la expresión *to kill time:*

I killed two hours this afternoon by going to the cinema.

Why are you watching television?
Oh, I'm just killing time.

4 Acentuación de las palabras

Ted dice al personal de Follow Through:

They are going to replace us with a quiz show. It's called Family Fun. Sounds quite good, actually.

En dicha frase, *quiz show* y *Family Fun* tienen una acentuación diferente, como habrá observado:

'*quiz show*, en que se acentúa únicamente la primera parte. Pero: '*Family*' *Fun* en que ambos sustantivos van acentuados.

Cuando una palabra compuesta expresa una sola idea, se trata como si fuera una sola palabra y se acentúa únicamente la primera parte como en *quiz show*. Otros ejemplos:

dining room, park keeper, Oxford Street, door knob, sitting room

En caso contrario, cuando los dos elementos que componen la palabra compuesta mantienen su significado propio, se acentúan ambas partes de la palabra, como en *Family Fun*. Otros ejemplos:

plastic bag, London taxi, Tuesday morning, Detective Constable, murder mystery

Las palabras que terminan en *-oo*, *-ette*, *-esque*, *-ique* y *-eer* se acentúan en esta última sílaba:

picturesque, technique, engineer, launderette, cigarette

Las palabras que acaban en *-tive*, *-tion*, *-ic* se acentúan inmediatamente antes de dichas sílabas:

assertive, preventive, scientific, artistic, convention, dictation

También se acentúan antes de la terminación las palabras que acaben en *-cracy*, *-ity*, *-graphy*, *-logy* y *-sophy:*

democracy, similarity, familiarity, geography, philology, philosophy

Observe el cambio de acento en las tres palabras siguientes, pertenecientes a la misma familia léxica:

'family *fa'miliar* *famili'arity*

5 Otras expresiones y construcciones de interés

1. **the second one, which is the more important one** = la segunda, que es la más importante

   En castellano, el comparativo y el superlativo de los adjetivos coinciden con frecuencia. Por ello, tienen los alumnos hispano-hablantes tendencia a confundir los usos de comparativo y superlativo. Cuando se comparan dos objetos, personas o animales por una de sus propiedades se usa normalmente el comparativo:

   This is the more interesting project. = Este es el proyecto más interesante (de dos).

2. **He wouldn't let her get at the money.** = No le dejaba tener acceso al dinero.

   Would en este tipo de frases expresa insistencia, costumbre bien establecida, decisión firme:

   They wouldn't go to any of her parties. = No iban a ninguna de sus fiestas.
   She would stay in bed until 10 o'clock. = Estaba en cama hasta las diez.

3. **Who was it that you telephoned?** = ¿A quién llamaste?

   Otro ejemplo de este uso de *that* que aparece en esta misma unidad:

   It was Kelly's evidence that forced her to confess. = Fue el testimonio de Kelly lo que la forzó a confesar.

4. **and yet his car was still outside the house** = y, sin embargo, su coche estaba aún a la entrada de la casa

   No confunda esta valor de *yet* con el de frases como:

   Have you been to the bank yet? = ¿Has ido YA al banco?
   No, I haven't been to the bank yet. = NO TODAVÍA no he ido al banco.

Resumen del contenido

En esta unidad ha aprendido:

1. A mantener el uso de la palabra y expresarse cuando dude o no esté muy seguro de lo que va a decir. Utilizará para ello palabras como las siguientes: *er*, *um*, *well*.
2. A expresar alivio, utilizando expresiones como:

   I'm rather glad that..., I'm not at all sorry that...
   It's just as well that..., It's not such a bad thing that...

   Y también a expresar desánimo:

   It's too bad when..., It really annoys me when...
   I get really disappointed when...

3. Las expresiones:

   to spend time, to waste time, to kill time

Actividades complementarias

Television

1. Gran Bretaña tiene cuatro canales de televisión. La BBC 1 y la BBC 2 son estatales y el Canal 4 *(Channel 4)* e ITV son independientes.

   Le ofrecemos a continuación una programación típica de los programas de tarde. Estudie la lista de programas y las descripciones que se acompañan. Haga entonces corresponder cada uno de los programas con la descripción que mejor lo defina.

BBC 1

5.40 Sixty Minutes begins with news read by Moira Stuart at **5.40:** followed by weather at **5.55:** regional news magazines at **6.00:** and ending with news headlines at **6.38.**
6.40 Rolf Harris Cartoon Time.
7.10 Manimal. Professor Jonathan Chase, the criminologist with the ability to change into the likeness of any animal he chooses, is on the trail of a smuggling ring headed by an unscrupulous diplomat. Starring Simon MacCorkindale (Ceefax titles page 170).
7.55 Points of View. Barry Took with another selection of viewers' letters.
8.10 Panorama: a Vote for Europe? A debate on the European election issues (see Choice).
9.00 A Party European Election Broadcast on behalf of the Labour Party.
9.10 News with John Humphrys.
9.40 Film: The Blue Knight (1973) starring William Holden and Lee Remick. Holden plays 'Bumper' Morgan, a dedicated but unorthodox Los Angeles policeman who finds himself increasingly at odds with his young superiors. This is an abridged version of a made-for-television film that ran for four hours and which won Emmies for Holden and the director, Robert Butler (Ceefax titles page 170).
11.20 Inside YTS. The third film about the Youth Training Scheme in action (r).
11.45 News headlines and weather.

BBC 2

5.35 News summary with subtitles.
5.40 Film: Who's Zoo in Africa? An RKO comedy starring James Finlayson and Dot Granger.
6.00 Film: The Last Safari (1967) starring Stewart Granger and Kas Garas. Granger plays Miles Gilchrist, a white hunter acting as guide to wealthy, pampered playboy, Casey. When the obnoxious Casey gets too much for Gilchrist, the guide leaves the safari to go and settle an old score with a killer elephant. Directed by Henry Hathaway.
7.45 Vegetarian Kitchen. Sarah Brown presents the second programme of her series and illustrates what can be done with the wide range of pulses available. Her guest is Claudia Roden who prepares a Moroccan bean soup.
8.10 The Two Ronnies. Messrs Barker and Corbett plus guests Stephanie Lawrence and Madge Hindle (r).
9.00 A Party European Election Broadcast on behalf of the Labour Party.
9.10 Call My Bluff. Robert Robinson chairs the witty word game between Frank Muir's team of Clare Francis and Patrick Lichfield and Arthur Marshall's comprising Lynsey de Paul and Robin Bailey (r).
9.40 Third Eye. This week looks at the dramatic rise in industrial output in S.E. Asia over the last 20 years.
10.30 Maestro. A profile of Britain's best loved boxer – Henry Cooper.
11.05 Newsnight. The latest world and domestic news plus an extended look at one of the stories that made today's headlines. Ends at 11.55.

ITV

5.45 News 6.00 Thames news.
6.25 Help! Viv Taylor Gee with news of the success of the Broadwater Farm Estate, the once notorious housing estate in Tottenham.
6.35 Crossroads. John Latchford is on the wrong end of Kath Brownlow's tongue.
7.00 What's My Line? Odd occupations to be guessed from a brief mime by Ernie Wise, Jilly Cooper, Patrick Mower, Barbara Kelly and George Gale.
7.30 Coronation Street. Curly Watts informs the Rovers' regulars that he has seen a UFO (Oracle titles page 170).
8.00 Brass. The gorgeously funny send-up continues with Bradley and Prudence Makepeace gettng into more hilarious situations.
8.30 World in Action. An examination of Britain's shipbuilding industry, now responsible for less than one per cent of tonnage launched in the world.
9.00 European Party Election Broadcast on behalf of the Labour Party.
9.10 The Sweeney. Regan and Carter investigate a hit and run killing. Was it by accident or by design? (r).
10.10 News.
10.40 Des O'Connor Now! Live music and chat from the Royalty Theatre, London.
11.40 Film: *Green Shoes* (1968) starring George Cole as a mild-mannered man accused of the murder of a young girl in a park. Directed by Ian Brims.
12.15 Night Thoughts

A a cookery programme
B a detective series
C a documentary
D a current affairs programme
E a quiz programme
F an educational programme
G a news programme
H a comedy series
I a sports programme

1) Sixty Minutes
2) Panorama
3) Brass
4) The Sweeney
5) Vegetarian Kitchen
6) Call My Bluff
7) The Kellogg's BMX Championship
8) Numbers at Work
9) Africa

CHANNEL 4

5.30 **Jeopardy.** Another edition of the back-to-front quiz game presented by Derek Hobson.
6.00 **The Kellogg's BMX Championship** presented by Mick Brown, from Hounslow, to the west of London. The first in a six week series of team competitions involving professional riders from both sides of the Atlantic.
6.30 **Numbers at Work.** Fred Harris continues his invaluable series dealing with everyday mathematical problems with a look at measuring and decimals.
7.00 **Channel Four News.**
7.50 **Comment.** With a personal view on a matter of topical importance is Frances Stewart, a fellow in economics at Somerville College, Oxford.
8.00 **Scully.** Alan Bleasedale's Liverpool urchin in another escapade with his mate Mooey.
8.30 **Man About the House.** Comedy series. This week the rent money disappears and Jo fears that she may have to sell something she was keeping in her bottom drawer if she is unable to obtain an overdraft from the bank.
9.00 **Africa.** The sixth programme of Basil Davidson's eight-part history of Africa tells of the colonisation of Africa and the Africans' reactions to the settlers.
10.00 **Film: Ascendancy** (1982) starring Julie Covington and Ian Charleston. Drama set in Belfast in the 1920s about the daughter of a rich industrialist, isolated from reality, whose life alters dramatically with the arrival of British troops. Directed by Edward Bennett.
11.30 **European Party Election Broadcast** on behalf of the Labour Party.
11.40 **Closedown.**

2. Busque palabras que respondan a las siguientes definiciones. Debe encontrar palabras, todas cuyas letras se encuentren en el término:

Television

A Part of your face. (4)
B To like a lot. (4)
C Horrible. (4)
D Where you put money in a machine. (4)
E A number of items written one below the other. (4)
F A river in Egypt. (4)
G You do this in an election. (4)
H To find the answer to a mystery. (5)
I A sound. (5)
J The King of pop music. (5)

¿Y qué fue de nuestros protagonistas?

RAFFLES hotel

Dear Reader,

I'm halfway through my round-the-world trip. The Follow Through office seems a long way away. It was too small for a man of my potential and abilities.

I miss the people though. They're all doing well — except for poor old Ted Strenhouse. His driving licence was taken away, and he lost his job. I wonder what he's doing now. Joe's doing alright. Sarah's one of the top interviewers on the BBC now. Prodip and Corinne have set up their own company, making video films. Mrs Belmont's retired, and stays at home now, looking after her husband.

Well, I think there's just time for a short sleep before lunch. This is the life!

Best Wishes

Billy.

MANHATTAN

Dear Billy,
I hope this card reaches you. I'm back in the States now. And guess what! One of the TV networks has given me my own news and current affairs programme. So my time at Follow Through certainly wasn't wasted. I hear that Ted Strenhouse is now a traffic warden, and is enjoying it. Hope you're OK.
Best wishes,
Joe

STATUE OF LIBERTY and WORLD TRADE CENTER
The majestic Statue of Liberty rises 305 feet in the air and is a timeless reminder of "Good will toward men" as she welcomes everyone. The New York City skyline is dominated by the twin towers of the World Trade Center

28c
USAirmail
Blanche Stuart Scott
Pioneer Pilot

Billy Barker.
Raffles Hotel
Singapore

Guiones completos del programa

FOLLOW THROUGH

(EN LA CALLE)

(Billy attempts to cross the road. A car toots its horn as Billy steps in front of it. Billy glares at the car.)

(EN LA OFICINA DE PRODUCCIÓN)

(Sarah is at her desk typing. Corinne picks up the ringing telephone and puts it down again, without speaking, to stop it ringing. Joe enters.)

Joe: Hi, Corinne.

(He picks up a piece of paper from the desk.)

Joe: Oh, is this for me?
Corinne: Does it have your name on it?
Joe: Yes.
Corinne: Then it's for you.
Joe: *(Reading the note.)* So why's Ted called a meeting?*
Corinne: Don't know, really. But Mr Smith was on the phone to him four times yesterday. And Ted's been looking a bit odd* recently.
Joe: So what's new?

(Sarah approaches.)

(To Sarah.) So what is this big meeting all about?
Sarah: Probably something terribly important. Like spending less money on paper clips.

(She taps the videocassette she is holding.)

I want to look at that report you've done on television. Is that all right?
Joe: Sure.

TELEVISION

(Scenes of TV programmes and people watching television. Joe talks to Anthony Smith of the British Film Institute and Neville Jayawera from Sri Lanka.)

Joe: Television educates, stimulates and entertains. Television is a drug, a tranquilliser used to control and pacify the population. These two opposing views* of television represent the extreme ends of a spectrum of views. But wherever one stands*, there's no doubt that the box* in the living room has become one of the dominant social influences of our time.

In Japan and the United States, the average* adult viewing of television is four hours a day. In Belgium, France and in Hungary it is around two hours per day. In the United Kingdom, around two and a half hours per day.

Smith: Well, I think that television over the last generation has been the greatest instrument of social democracy in western European societies. I think it's had more impact on citizenship*, on giving people a sense of belonging to the whole society, on being full citizens, more impact even than the health services of west European societies, more than the transportation system.

Jayawera: Our society in Sri Lanka is an agricultural society. It is a poor society, where 80 % of its people live in the rural areas. Now, a characteristic of a rural society is... are kinship ties*, of communal ties, of the absence of what in this society may be called individualism. Now, the first consequence of the impact, or the first consequence of television has been a tendency for people to get away from their communal relationships and their cultural ties, to sit around the box and become individualised atoms.

Smith: What television has done has been to provide equally, evenly spread throughout our societies, the pageantry* of the society, the major political news events of the world. It's created an area of common illusion so that people laugh at the same jokes. They are aware of* the same basic cultural content of the society.

Jayawera: They firstly see a way of life, the consumption* of goods and commodities*, that are totally unavailable* to them. On the one hand, this has made the people very dissatisfied*, and set in process political demands which are not within the capacity of the government to grant*. This has brought in its wake* social tensions, political tensions, which, not having the opportunity to find expression in the normal process, has resulted in, has, I wouldn't say it has caused, it has been the primary cause, but it has contributed in a very large way to the holocaust that occurred in my country during the last two months when atrocities and social violence of a sort that we've never seen in

our country before, occurred. Now, I attribute, and not only I, many social scientists in my country, attribute these social upheavals* primarily, I would say, to the penetration of our society by television.

Smith: For Third World countries, the problem of being culturally dependent for television and for cinema on Britain and America must be devastating culturally to them, and I think it is one of the principal problems of the late twentieth century because I think cultural dependence is as much a threat, perhaps it's even a greater threat, to national sovereignty than was colonialism.

Jayawera: Television has been introduced in most Third World societies for reasons unconnected with* education or development although that's the euphemism. They have been introduced for two primary reasons. One is prestige. In order for a government to say*, 'We have introduced this new technology into our societies', and the second one which is the more important one*, I think, and that is to enable* the presiding political dignataries to be seen on television as often as possible. They value television as a medium which they think can be used for propaganda and for consolidating their own government's power. Now, it so happens that* a television channel runs for a minimum of five to six hours a day, a minimum. Now, politicians can't fill these air slots or time slots*, I mean, for six hours a day. There's a limit to which even a politician can talk. Right, they set aside* another hour for what is called educational television, whatever that may mean, so that you are still left with about five hours* of television. Now, what do you do with those five hours of television? You can't produce programmes locally on that scale for the reason that there aren't enough cameras to start with*. There aren't enough cameramen. There aren't enough producers and directors, and, if you had them all, still the government cannot afford the money* with which to produce the programmes. The cheapest local programme, a half an hour programme, would cost anything up to* five thousand to seven thousand dollars. That's a very, very cheap programme by your standards*. Now, while the government is trying to find the resources* with which to fill in four hours of television a day at something like seven thousand dollars or pounds for half an hour, there is the salesman, the international rep*, who stands at the door with top class, international programme material. I wouldn't say top class*, you know, the kind of soap opera material, selling at two hundred dollars for half hour programmes.

Smith: The question is what those countries do with the imported material? How do they teach their societies to read* that material? If you're looking at American westerns, are you equipped really to decode* an American western, if you're not an American, and see what it means? Because then it's not destroying you. You're not just consuming it. You're using it and you can use it and reject* it.

Jayawera: It performs a very strongly negative role in that* it gives the dictators and the elites in our societies a new tool: That is really the secret behind the introduction of television to most of our societies.

Smith: The way ahead is through education in the use of the mass media.

Joe: Perhaps it is only a matter of time before other nations replace Britain and the United States in their domination of world television markets. Meanwhile*, the arguments continue.

Jayawera: Where there is a visible dearth* of local skills, going into television is a very dangerous proposition. So, on the whole, we do not advise societies that do not have the social, economic and financial capacity to go in for television, to do so.

(EN LA CALLE)

(Billy buys a newspaper from a vendor. He opens the newspaper and walks along the street reading it. Further along the street, a man with a beard is standing. Billy looks at a photograph of a wanted criminal in the newspaper and glances back uncertainly at the man.)

(EN LA CAFETERÍA)

(Corinne picks up some cups on a tray, walks towards the cafeteria door and stops.)

Corinne: I think you ought to come, Mrs Belmont.

Mrs Belmont: But has Mr Stenhouse invited me?

Corinne: I'm inviting you, Mrs Belmont.

(Corinne exits.)

(EN UN BANCO)

(Billy has sketched a beard and a moustache onto the photograph. It now looks like the man standing in the street.)

(CHEZ PIERRE)

(Prodip and Pierre are seated at a table.)

Pierre: Well, naturally my cousin told the doctor the pills were no help at all* so he said goodbye to the doctor and he decided to cure himself by going on a diet.
Prodip: What kind of diet?
Pierre: Carrots*.
Prodip: Carrots?
Pierre: Carrots. For three months, he ate only carrots and drank only carrot juice. His discipline was amazing, Monsieur, amazing.
Prodip: And what happened after three months?
Pierre: He died, Monsieur. He was only 84 you know. Oh, it was very sad. You know, all my family lived to a ripe old age*. I remember my aunt Gigi. She lived in Paris all her life with 17 dogs. Imagine, Monsieur, 17 dogs. Big they were*, enormous, like little horses. She used to wake up six o'clock every morning to take the dogs for a walk. Ah, but my aunt Gigi, she was always losing things. She used to lose her handbag, her keys, her car.
Prodip: Her car?
Pierre: Oh, yes. One day she left her car in a very big car park and she couldn't find it again.
Prodip: Perhaps it was stolen.
Pierre: Oh, no, no, no, no, Monsieur. Nobody would steal a car, not with 17 dogs in it. Oh, it was a very big car.
Prodip: Yes, it must have been.
Pierre: The dogs were never seen again. My aunt died of a broken heart*. She was 91 at the time. Oh, it was very sad.
Prodip: Oh, what is the time, Pierre? *(Looking at his watch.)* Oh, look, it's getting late. I must get back to the office.
Pierre: Very, very, very sad.
Prodip: Oh well, thanks Pierre. It was a wonderful lunch.

(He pays for lunch.)

Pierre: Oh it's a pleasure, Monsieur. All my work is a pleasure. I don't do it for the money, I just do it for the pleasure.
Prodip: Goodbye, Pierre.
Pierre: Goodbye, Monsieur. *(Prodip exits.)* Hey, Monsieur, you forgot the tip*.

(EN UN BANCO)

(Billy glances at the man in the street, then back again in the direction of the bank.)

(EN LA OFICINA DE PRODUCCIÓN)

(Sarah, Joe, Corinne and Mrs Belmont are all seated. Ted comes out of his office and stands in front of the assembled group.)

Ted: Where's Prodip? Didn't he receive my memo*, Corinne?
Corinne: Yes, Mr Stenhouse. I left it on his desk.
Ted: You should have handed* it to him. Who told you to leave it on his desk?
Corinne: You did, Mr Stenhouse.
Ted: Oh.

(FUERA DEL BANCO)

(Billy still glances uneasily at the man in the street. He strides along the street like a cowboy to the accompaniment of 'cowboy' music.

Two bank robbers exit from the bank. Billy faints as he sees them. The robbers trip over him. The police arrive in a police car and catch the robbers.)

(EN LA OFICINA DE PRODUCCIÓN)

(Prodip hurries in and joins the others.)

Prodip: Sorry I'm late.
Mrs Belmont: *(To Prodip.)* That's all right, Mr Chopra. Don't you worry about it.
Ted: Now I've asked you to attend this meeting* because I have some very important and... frankly rather unhappy* news to give you. You see —
Sarah; Ted. Billy isn't here. Didn't you want everyone?
Ted: Well, yes, I did. But... perhaps it's just as well* that Billy isn't here. You see... well, of course, everyone else will be offered alternative work, but as for Billy, I'm... well —
Sarah: Ted?
Ted: Well, what I'm trying to say is... I mean... it's the programme. It's been taken off the air*. Apparently our audience has been getting smaller and... well, they're going to replace us with a quiz show*.

(Reading from sheet of paper he is holding)

It's called 'Family Fun'. Sounds rather good, actually.
Sarah: It sounds perfectly awful*.
Joe: Why weren't we consulted?
Ted: Well, of course, I wanted to..., but, you see, Mr Smith... and then... well... you know how it is.
Corinne: So the programme's going to end. But what about jobs?
Ted: Ah, that's no problem. Everyone will be offered work in news or current affairs*.
Sarah: Everyone?
Ted: Well, Mrs Belmont will of course continue —

Mrs Belmont: Oh, I wouldn't want to work in current affairs, no thank you very much.
Sarah: What did you mean about Billy?
Prodip: Yes, what about Billy?
Ted: Well, I'm afraid I couldn't... I mean, Billy will have to go. Of course, I fought hard for him*, but... um —
Joe: I'll bet you did*.

(FUERA DEL BANCO)

(Billy is surrounded by reporters.)

Billy: Well, no, of course I wasn't afraid. I knew what had to be done. First I hit one of them like this. *(Swinging his hand through the air.)* Karate chop*. Kapow*. Then I grabbed the other one and said one false move* and you're dead. There was nothing to it really. It was easy.

(EN LA OFICINA DE PRODUCCIÓN)

(Ted is seated behind his desk. Billy sits facing him.)

Ted: And... well... you see, I'm very sorry, Billy. And... well... what can I say? I'm sure you'll find another job.
Billy: Oh, but I don't want another job, Mr Stenhouse. I came to tell you I'm resigning*. You see, the bank's going to pay me a reward*. A very big reward. Enough to let me spend a year travelling round the world. I'm leaving next week.
Ted: Oh, Billy, I do think these fantasies of yours are very silly.
Billy: But this isn't a fantasy, Mr Stenhouse. This isn't a fantasy. No this time. And now *(standing up)*, if you'll excuse me, before I go, there's something I want to see on the video.

(He exits to the viewing area where he sits down to watch the final episode of Conundrum.)

CONUNDRUM: EPISODE FIFTEEN

(FUERA DE LA SALA DE ENTREVISTAS)

(Phillips and Maxwell are discussing the case.)

Phillips: Now let's see if we can shock* Bernie Raistrick. I'll tell him we're holding* his sister for questioning*.
Maxwell: Do you think he knew she was leaving the country?
Phillips: I expect we'll find out. First, though, I want you to contact the solicitors* that dealt with her father's will*.
Maxwell: You think it was about the money?
Phillips: I want to know exactly what happened to the money he left them.

(EN LA SALA DE ENTREVISTAS)

(Phillips begins to interrogate Raistrick again.)

Raistrick: I've said everything I have to say.
Phillips: Oh do sit down, Mr Raistrick!
Raistrick: What a waste of time!
Phillips: Please. *(As Raistrick sits down.)* We've just been talking to your sister.
Raistrick: Where is she?
Phillips: Well, she's here with us at the moment. Don't worry! She's all right. *(The telephone rings. Phillips answers it.)* Yes... Yes... Uh huh!... Did he?... Yes, fine. Thanks very much.

(He puts the telephone down.)

Phillips: Now Mr Raistrick, when you went to your sister's house and argued with her husband —
Raistrick: Oh, no!
Phillips: What did you argue about? Money?
Raistrick: Why should I argue with him about money?
Phillips: Because, when your father died, your sister agreed to have her share* of the money transferred* into a bank abroad, into Matthew Gibbs' account.
Raistrick: That had nothing to do with me.
Phillips: But when Matthew Gibbs wouldn't let her get at the money*, she asked you to do something about it. At seven forty-five on the evening of the murder, who was it that you telephoned?*

(A LA ENTRADA DE LA TERMINAL DEL AEROPUERTO)

(A policeman gets out of a police car which has just arrived at the airport terminal.)

Policía: Come along, Mr Kelly.

(Kelly gets out of the car.)

(EN LA SALA DE ENTREVISTAS)

(Phillips interrogates Mrs Gibbs.)

Phillips: Mrs Gibbs, there's one thing I don't understand. Your husband was found dead at the hotel, and yet* his car was still outside your house.
Mrs Gibbs: I drove him to the hotel.
Phillips: What did you find when you got back from driving your husband to the hotel?
Mrs Gibbs: Well — er —
Phillips: Did you perhaps find that the post had arrived?

Mrs Gibbs: I can't remember.
Phillips: *(To Maxwell.)* Remind her.
Maxwell: There was a letter with details of your husband's bank account overseas*.
Mrs Gibbs: If you say so.
Maxwell: You found out that you couldn't get your money without his agreement, while he was still alive.
Phillips: You waited till the evening, and you took your husband's gun, went back to the hotel and shot him.

(EN EL EDIFICIO DE LA TERMINAL)

(Two policemen lead Kelly into the terminal building. One of them talks to an airport security guard.)

Policía: Detective Chief Inspector Phillips, please.
Guardia de seguridad: First on your right.

(One of the policemen meets Phillips in the corridor.)

Policía: Kelly, sir.

(EN LA SALA DE ENTREVISTAS)

(Maxwell and Mrs Gibbs are now alone.)

Mrs Gibbs: If I'm supposed to be so clever* —
Maxwell: Yes?
Mrs Gibbs: Then why would I go to a hotel to kill him, where I might be seen, when all I had to do was to wait for him to come home again?
Maxwell: If you'd shot him at home, then the first suspect* would have been you. But you shot him at a hotel. And then you waited for us to find out about the video business and start looking for airline pilots and anyone else who might be involved*.
Mrs Gibbs: Well, I *am* clever then, aren't I?
Maxwell: Yes, Mrs Gibbs. I think you are. Everything went to plan*, except for a bit of bad luck. Your brother was staying at the hotel that night. You didn't know that until we told you. You found out that your brother had telephoned you at the time of the murder, and couldn't get a reply. You were out, at the hotel.

(Phillips comes into the room.)

That's when you realised something else might be wrong and you decided to leave the country.
Mrs Gibbs: I was going on holiday. In fact, I still am going on one.
Maxwell: Oh, come on!
Mrs Gibbs: I beg your pardon?
Phillips: We know you killed your husband. We know why you killed him. And we know how.
Mrs Gibbs: You've got no witnesses. You've got no evidence.
Phillips: We have. A waiter called Kelly saw you coming from your husband's room at the hotel.

(FUERA DE LA TERMINAL)

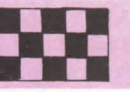
(Phillips and Maxwell talk outside the terminal building.)

Phillips: It was Kelly's evidence that forced her to confess*.
Maxwell: Why didn't he tell us at the beginning he'd seen her when we first questioned him?
Phillips: He wanted to be away from us as quickly as possible, with all the money and credit cards he'd stolen from Gibbs.
Maxwell: So he was glad to lose his job.
Phillips: He made sure he lost his job*.
Maxwell: And he hoped we'd think the murderer took the money.
Phillips: Yes. Only he panicked, decided to take a trip abroad — using Gibbs' credit card.
Maxwell: Well, I always had my suspicions about Kelly.
Phillips: Maxwell. Would you like to see a film tonight?
Maxwell: Yes.
Phillips: Good! Then let's go down to the station and look at some videos.

(EN UNA CALLE)

(Billy walks up to a traffic warden who is writing out a ticket for Ted's car, puts some money into her hand, waves to the camera and exits.)

Checkpoint 3



Las preguntas siguientes se refieren en su mayor parte a aspectos gramaticales estudiados en alguna de las lecciones 11 a 15. Sin embargo, se incluyen algunos otros puntos de especial interés estudiados en lecciones anteriores.

1. Vuelva a escribir las frases siguientes, manteniendo el mismo significado, pero utilizando las palabras que en cada caso se incluyen entre paréntesis.

Ejemplo: He might phone me tonight. *(maybe)*
Respuesta: *Maybe he'll phone me tonight.*

A You were wrong to throw that photograph away. *(shouldn't)*
B I visit my mother as often as possible. *(whenever)*
C Let's invite her to dinner. *(why)*
D May I sit next to you? *(mind)*
E I frequently wake up in the middle of the night. *(keep)*
F I suggest that you take some medicine for your cold. *(ought to)*
G I've never met such an intelligent man before! *(most)*
H I'm sure it's not Jane, she's still on holiday. *(can't)*
I I had nothing else to do, so I sat in the partk. *(kill)*

2. Ponga los verbos que se dan entre paréntesis en el tiempo o forma correctos.

A He wouldn't look so terrible if he *(buy)* some new clothes occasionally.
B I *(not hear)* from him since he *(go)* abroad.
C She told me that she *(not see)* him since he *(come)* out of hospital.
D He went to the Library *(borrow)* a book.
E If you *(arrive)* at eight, I'll have dinner ready.
F I wish *(not miss)* him when he called.
G Would you mind *(go)* to the shops for me?
H I *(interest)* in the play I saw last week.
I What about *(play)* tennis on Saturday afternoon?

3. ¿Qué diría usted en cada una de las siguientes situaciones? Elija la respuesta más adecuada en las tres que en cada caso se le ofrecen.

A You want to tell someone you don't know very well that you think a book you've read isn't very good:
1) In my opinion, it isn't very good.
2) Did I ever tell you it isn't very good?
3) It's an awful book.

B You're cooking breakfast, and realise that you haven't got any eggs:
1) Oh dear, I must have bought some yesterday.
2) Oh dear, I can't have bought some yesterday.
3) Oh dear, I should have bought some yesterday.

C You agree with someone else's opinion:
1) OK. 2) Fine. 3) Exactly.

D You disagree with something that someone says:
1) That's not correct.
2) Maybe that's true, but...
3) You're wrong.

E Someone says something that you don't understand:
1) Could you say that again, more simply?
2) Sorry, I don't understand.
3) What did you say?

Verbos irregulares de uso más frecuente

be	was	been	ser, estar
beat	beat	beaten	batir, golpear
become	became	become	llegar a ser
begin	began	begun	empezar
bend	bent	bent	doblar
bite	bite	bitten	morder
break	broke	broken	romper
bring	brought	brought	traer
build	built	built	construir
buy	bought	bought	comprar
catch	caught	caught	tomar, prender
choose	chose	chosen	elegir
come	came	come	venir
cost	cost	cost	costar
cut	cut	cut	cortar
dig	dug	dug	cavar
do	did	done	hacer
draw	drew	drawn	dibujar
drink	drank	drunk	beber
drive	drove	driven	conducir
eat	ate	eaten	comer
fall	fell	fallen	caer(se)
feed	fed	fed	dar de comer, alimentar
feel	felt	felt	sentir(se)
fight	fought	fought	luchar, pelear
find	found	found	encontrar
fly	flew	flow	volar, ir en avión
forget	forgot	forgotten	olvidar(se)
freeze	froze	frozen	congelar
get	got	got	obtener, conseguir
give	gave	given	dar
go	went	gone	ir
grow	grew	grown	crecer, cultivar
have	had	had	haber, tener
hear	heard	heard	oír
hide	hid	hidden	esconder
hit	hit	hit	golpear, pegar
hold	held	held	sostener, contener
keep	kept	kept	mantener
know	knew	known	saber
learn	learnt/learned	learnt/learned	aprender
leave	left	left	marcharse, dejar, abandonar
lend	lent	lent	prestar
let	let	let	dejar, permitir
lie (lie down)	lay	lain	estar echado
lose	lost	lost	perder, extraviar
make	made	made	hacer, construir
mean	meant	meant	querer decir, significar
meet	met	met	encontrarse
misunderstand	misunderstood	misunderstood	malentender
pay	paid	paid	pagar
put	put	put	poner
read	read (red)	read (red)	leer
ride	rode	ridden	montar a caballo

ring	rang	rung	tocar el timbre
run	ran	run	correr
say	said	said	decir
see	saw	seen	ver
sell	sold	sold	vender
send	sent	sent	enviar
shake	shook	shaken	agitarse
show	showed	shown	mostrar
shut	shut	shut	cerrar
sing	sang	sung	cantar
sit	sat	sat	sentarse
sleep	slept	slept	dormir
smell	smelt	smelt	oler
speak	spoke	spoken	hablar
spend	spent	spent	gastar, pasar tiempo
stand	stood	stood	estar de pie
swin	swam	swum	nadar
take	took	taken	tomar
teach	taught	taught	enseñar
tell	told	told	decir, contar
think	thought	thought	pensar, creer
throw	threw	thrown	tirar, arrojar
understand	understood	understood	comprender
wear	wore	worn	llevar puesto
win	won	won	ganar
write	wrote	written	escribir

Algunos verbos auxiliares

be (am, is, are)	was, were	been	ser, estar
can	could	been able	poder
do, does	did	done	hacer
have, has	had	had	haber
must	had to	had to	tener que
need	needed	needed	necesitar

Vocabulario

A

abbey, 13	abadía
about all, 14	casi todo
abroad, 13	al extranjero, en el extranjero
accomodation, 11	alojamiento, vivienda
account, 11	cuenta (bancaria, (p. ej.)
achieve, 13	lograr
achievement, 13	logro
acquaintance, 11	conocimiento, conocido
advice, 14	consejo
affairs, 15	asuntos
affluent, 12	rico
afford, 15	poder permitirse
age, 13	edad
a ripe old age, 13	una edad avanzada
agencies, 14	instituciones (especialmente del gobierno, oficiales)
air (TV), 15	programa
air slots (TV), 15	espacios
aircrew, 13	tripulación
along	
how far along, 14	hasta dónde
amongst (formal), 12	*among*, entre
amount, 12	cantidad; (vb) montar, importar, ascender a
antique, 12	antiguo; antigüedad
anyhow, 14	de cualquier modo
anything	
a. up to, 15	hasta
apart from, 14	aparte de
appointment, 14	cita
approach, 14	aproximarse, llegar
argue, 13	discutir
as	
as much as, 14	tanto como
aside, 15	a un lado
set aside, 15	apartar, hacer a un lado
attached, 14	adosado
attend, 15	asistir
available, 12	disponible, accesible
average, 15	término medio, media
aware of, 15	consciente de
awful, 15	terrible

B

back, 11	apoyar
background, 13	antecedentes
be	
be entitled to, 14	tener derecho a
be like, 13	parecerse a
be meant to, 13	tener que
be struck, 11	quedar atrapado
bear-bore-born, 11	llevar, soportar
become, 13	llegar a ser
beetles, 11	escarabajos
below	
from below, 13	desde abajo
beneath, 13	debajo de
benefits, 14	prestaciones sociales
best	
at best, 13	en el mejor caso
bet (col.)	
I bet it was you, 14	apuesto a que fuiste tú
I'll bet you did, 15	¡Seguro que sí! (Creo lo contrario)
bin, 11	lata de basura
bit	
a bit late, 13	un poco tarde
blame, 14	culpa
blood /blʌd/, 12	sangre
bored, 11	aburrido, que se aburre
borders, 12	fronteras
boring, 11	aburido, que aburre a los demás
borne, 12 (Part. de **bear**)	soportado, llevado
box (the box) (Col.), 15	la televisión
brain, 11	cerebro
break	
break open, 11	entrar a la fuerza
breed, 11	criar
breeding programmes, 12	programas de crianza
broken	
died of a b. heart, 15	murió de pena
brother-in-law, 13	cuñado
brush, 11	broza
buick swans, 11	un tipo de cisnes

C

call	
c. a meeting, 15	convocar una reunión
c. for, 11	reclamar
car parks, 13	aparcamientos
carrots, 15	zanahorias
catch, 11 (col.)	sorprender
'cause, 13	*because*, porque
centre pieces, 14	centros de mesa
challenge, 13	reto; retar
challenging, 13	que supone un reto
chance, 12	oportunidad
chat, 13	charlar
charge	
no charge, 14	gratis
charge, 11	acusación
charge, 14	cobro
make a charge, 14	acusar
charges, 14	motivos por los que se acusa, acusaciones, cargos
choice, 13	opción
chop, 15	golpe
chunk, 11	trozo
circus, 13	circo, plaza redonda
citizenship, 15	ciudadanía
claim, 14	reclamar
clever, 15	listo
collate, 11	examinar, ordenar, comparar
collect, 14	recoger
collide, 11	chocar
complaint, 12	queja; quejarse
complete with, 14	con... y todo

concern, 12 preocupación
confess, 15 confesar
constrain, 13 restringir, limitar
consumption, 15 consumo
contractor, 11 contratista
cope with, 14 poder con, hacer frente a
council
local council, 14 ayuntamiento
c. man, 14 concejal
councillor, 14 concejal
countless, 11 incontables
countryside, 14 campo, campiña
court, 14 juzgado
cow, 12 hembra de los rumiantes
crescent, 13 calle en forma de media luna
crew, 13 tripulación
crush up, 11 moler
current, 15 actual, corriente
cutlery, 12 cubertería

D

dabble, 11 chapotear
date, 12 fecha
days
It's early days, (col.), 14 es pronto aún
dealer, 12 comerciante
deaf
go deaf, 13 quedarse sordo
dearth, 15 escasez
Dearie me!, 14 ¡Dios mío!
decode, 15 descodificar, descubrir
delighted, 11 encantado
demolish, 12 demoler
depend on, 12 depender de
depict, 14 dibujar, reflejar, representar
designed, 12 diseñado
despite, 13 a pesar de
devote, 12 dedicar(se)
disagree, 15 estar en desacuerdo
dismiss, 14 despedir (de un empleo)
dismissal, 14 despido
display, 12 exhibir
disrupt, 15 estorbar, interrumpir
dissatisfied, 15 insatisfecho
distressed, 14 afligido
doughnuts, 11 bollos
draft oxen, 12 bueyes de tiro
dragonfly, 11 libélula
drain, 11 drenaje; drenar
draw a line, 14 poner un límite
due
due in, 13 con hora de llegada a...
due back, 13 con hora de regreso a...
dull, 11 aburrido

E

earth, 12 tierra
ease
take one's ease, 14 descansar
edge, 11 borde
either that or..., 14 bien eso, bien...
elderly, 14 mayor, de mucha edad
else, 11 además
what else?, 14 ¿qué otra cosa?
enable, 15 capacitar
enclosure, 11 espacio cerrado
endangered species, 12 especies en peligro de extinción
enquiries, 13 consultas
entitled to, 14 que tiene derecho a
environment, 12 entorno, ambiente
ever since, 13 sin interrupción desde
evidence, 15 evidencia, pruebas
expanse, 11 extensión
expertise, 15 experiencia, conocimiento
extent
to some extent, 12 en cierta medida
extinct, 12 extinto

F

face, 11 enfrentarse
fail to, 12 no lograr, fracasar
fair, 13 justo, correcto
fairly, 12 bastante
false, 15 falso
fan, 12 abanico
far
as far as, 12 hasta
how far along, 14 hasta dónde
fashion, 13 moda
feel like, 14 tener gana de algo
fight, 15 lucha; luchar
figures, 12 cifras
fill out, 14 rellenar (un impreso)
find out, 14 averiguar
flatware, 12 cubertería
flight, 13 vuelo
fly out of the window, 14 salir volando por la ventana
foolish, 12 tonto
foot
to put one's f. down, 13 tomar una firme decisión
force, 15 fuerza; forzar
forest, 12 bosque
forms, 14 impresos
fortnight, 14 quincena
forward, 11 adelantar; delantero
found, 13 fundar
foundation student, 14 estudiante de cursos básicos
foyer, 14 hall de un hotel
front door, 11 puerta principal
frontage, 14 fachada
funded, 11 subvencionado, que recibe fondos
fuse, 12 fusible

G

geese, 11 gansos. *Singular* goose
gently, 12 suavemente
get
g. steps, 13 aprender los pasos (de baile)
g. straight, 14 dejar claro
g. at, 15 acceder
gift, 12 regalo

give
g. the sack, 11 — despedir (de un trabajo)
g. a big kick, 13 — hacer mucha ilusión, dar una gran sorpresa
g. along, 13 — extender
go
g. about solving, 14 — dedicarse a resolver
g. deaf, 11 — quedarse sordo
keep going, 11 — mantener
grill, 12 — parrilla
grant, 15 — beca, apoyo económico
grant, 15 — conceder
graze, 12 — pastar
grouping, 11 — agrupamiento
guess, 11 — adivinar, acertar
guided tours, 14 — visitas con guía

H

hallmark, 12 — contraste
hardship, 12 — dificultad, penalidad
hand, 15 — entregar
handwriting, 13 — letra, escritura a mano
happen
it so happens that, 15 — ocurre que
hard, 15 — duro, difícil
have
I'm not having it, 11 — no lo acepto
haven, 11 — paraíso
hazard, 11 — aventuras
heavy, 11 — fuerte
help
a doctor won't help, 14 — de nada servirá un médico
no help at all, 15 — inútil, de ninguna utilidad
hence, 12 — de aquí que
herbs, 11 — hierbas aromáticas
herd, 12 — rebaño
High Street, 12 — calle mayor de una ciudad, donde suelen encontrarse los mayores comercios y servicios
hint, 13 — indicación
hold, 13 — retener
honest, 12 — honrado
horned, 12 — que tiene cuernos
house martin, 11 — avión (pájaro)
huge, 12 — enorme

I

incidentally, 12 — por cierto
income, 12 — renta, ingresos
inquisitive, 12 — curioso, preguntón
interview, 13 — entrevistar
involved, 15 — implicado
item, 12 — pieza

J

jewellery, 12 — joyería
just as well, 15 — igual, también

K

keen, 13 — interesado
keep a promise, 12 — mantener una promesa
kick
give a big kick, 13 — dar una gran sorpresa
knowledge, 14 — conocimiento

L

larvae, 11 — larvas
latest, 12 — último, el más reciente
law
brother-in-law, 13 — cuñado
lawn, 14 — césped
lay out, 12 — disposición, formato
lead role, 13 — papel principal
leaflet, 14 — folleto
length, 11 — longitud
lengthy, 14 — largo, dilatado
leopard, 12 — leopardo
leprosy, 12 — lepra
lie with, 12 — corresponder
lift, 13 — ascensor; elevar
likely, 12 — probable
liking, 11 — gusto
line
draw a line, 14 — trazar una linea, establecer un límite
litter, 11 — basura
livelihood, 12 — supervivencia
local council, 14 — ayuntamiento
look
look out, 11 — aspecto
look into, 12 — estudiar algo
take a second l. at, 12 — volver a pensar, reconsiderar
longer
no longer, 13 — ya no

M

madness, 12 — locura
major, 13 — principal
make
m. a move, 11 — mover, hacer una gestión
m. a change, 11 — hacer cambios
m. sure, 15 — asegurarse
m. one's way, 11 — hacer progresos
m. an appointment, 14 — fijar una cita
m. a point, 12 — expresar una opinión
maned, 12 — con melena, que tiene melena
marsh, 11 — pantano
match, 12 — casar, emparejar
matter, 12 — importar
for that matter, 14 — en cuanto a eso
mayor, 12 — alcalde
meanwhile, 15 — entre tanto
memo, 15 — nota interior, memorandum
metalwork, 14 — metal, objetos de metal
migrate, 11 — migrar, emigrar
mirror, 11 — espejo
mix up, 11 — confundir
mostly, 15 — en su mayor parte

mouth, 11 desembocadura
mouthful, 12 bocado
move, 15 movimiento
move, 11 moverse, trasladarse
much
as much as, 14 tanto (como)

N

naive, 13 ingenuo
no longer, 13 ya no
nonetheless, 13 sin embargo
nothing whatever, 12 nada en absoluto
notice, 14 aviso; darse cuenta
nourishing, 11 nutritivo
novel, 11 nuevo
nowhere, 14 en ningún sitio
numbers
in sheer numbers, 11 en números absolutos

O

odd, 15 extraño
oddly, 11 raramente, extrañamente
office
in office, 12 en el cargo
once, 11 una vez
own
on one's own, 14 uno solo
only
the only one, 14 el único
open
break open, 11 abrir algo rompiéndolo
opposing, 15 que se opone, que no está de acuerdo
over 2 years, 11 a lo largo de dos años
overcrowded, 13 superpoblado
overlook, 11 dejar de lado
overnight, 12 hasta el día siguiente, de la noche a la mañana
overseas, 12 en el extranjero, en ultramar
oxen, 12 bueyes. *Singular* ox

P

paddock, 12 corral
pageantry, 15 pompa, boato
pardon
I beg your p., 11 Perdón, ¿le importa repetir?
partly, 14 en parte
pattern, 12 dibujo
perform, 13 actuar
perish, 12 perecer
pheasant, 12 faisán
photoframe, 12 marco
pick up, 13 recoger
pierced, 13 perforado
pill, 15 píldora
plan
to plan, 15 de acuerdo con el plan
***plate,** 12* platear
point
make a p., 12 expresar una opinión
that's not the p., 12 no se trata de eso
the whole p., 13 todo el asunto
there's no p. in, 13 de nada sirve
what's the p. of?, 13 ¿de qué sirve?
polish, 12 pulir, sacar brillo
politics, 12 política
pose, 14 plantear
power, 12 poder, energía
prime, 14 principal
priority, 13 prioridad
professor, 13 catedrático
profitable, 11 rentable
promise, 12 prometer
pump room, 13 sala de bombeo
put one's foot down, 13 tomar una decisión firme

Q

query, 14 consulta
questioning, 15 pregunta
quiet, 12 tranquilo, callado
quiz show, 15 concurso
quote, 12 citar

R

range, 12 gama
rather, 15 bastante
rather than, 11 más que, más bien que
read, 15 interpretar
reassure, 14 asegurar
refer onto, 14 referir a
refresh, 14 refrescar, dar de comer y beber
re-fuel, 11 cargar de combustible
regard
with regards to, 14 en lo referente a
reign, 12 reinar
reject, 15 rechazar
remains, 12 restos
remarkable, 13 destacado, de consideración
remind, 11 recordar algo a alguien
renew, 11 renovar
rep., 15 (Col.) representante
resign, 15 renunciar
resources, 15 medios
reward, 15 recompensa
right, 14 justo
rightly, 12 en forma correcta
ring, 11 anillar
rip out of, 11 arrancar
ripe, 15 maduro
r. old age, 15 de edad avanzada
role, 11 papel
room, 13 sitio
rot, 12 podredumbre, decadencia
roughly, 12 aproximadamente
run
r. out of, 12 quedarse sin
run, 11 dirigir
rush, 11 junco

S

sack
give the s., 11 — despedir (de un trabajo)
said
the s. wallet, 14 — la citada cartera
sake
for the sake of, 13 — en beneficio de, por amor de
sauce boat, 12 — salsera
scarcely, 11 — apenas
scimitar, 12 — cimitarra
screen, 15 — pantalla
seaclub brush, 11 — broza
sedges, 11 — juncos
see, 11 — asegurarse, comprobar
seam, 12 — costura
seed, 11 — semilla
send round, 14 — enviar
serial number, 11 — número de serie
services, 12 — servicios (de una mesa)
set
s. aside, 15 — dejar a un lado
s. the fashion, 13 — fijar la moda, establecer la moda
s. up, 14 — establecer
share, 15 — parte
shed, 14 — cobertizo
sheer, 12 — mero, simple
in sheer numbers, 11 — en números absolutos
sheet, 12 — lámina, hoja
shell, 12 — concha
shock, 14 — sorpresa, golpe
shock, 15 — soprender, golpear
shout back, 11 — responder gritando
silver, 12 — plata
silverware, 12 — objetos de plata, la plata
since
ever since, 13 — desde que
sink in, 14 — sumergir
site, 11 — solar
sizeable, 11 — de tamaño considerable
skylark, 11 — alondra
slots
air slots (TV), 15 — espacios de televisión
small
in a small way, 12 — en pequeño
so on, 11 — y así sucesivamente
soap opera, 15 — serial (de televisión)
software, 11 — programas de ordenador
solely, 12 — únicamente
solicitor, 15 — abogado
somewhere, 14 — en algún sitio
sound, 13 — sólido
source, 14 — fuente, origen
speech, 12 — discurso
spectrum, 12 — espectro
springs, 13 — muelles, manantiales
stage
at some stage, 14 — en algún momento (de un proceso)
staggering, 11 — vacilante
stand
where one stands, 15 — en qué posición se encuentra uno
standard, 11 — nivel
by one's standards, 15 — por los propios criterios
start with, 15 — empezar por
to start with, 15 — para empezar
starvation, 12 — hambre
steadily, 11 — constantemente, con constancia
steal, 14 — robar
steel, 12 — acero
steps, 13 — pasos (de baile)
straight
get straight, 14 — entender bien, dejar claro
strongrooms, 12 — bóvedas, habitaciones fuertes
stuck
be stuck, 11 — quedar atrapado
stuff, 11 — cosas, asuntos, relleno
suitable, 12 — adecuado
sum up, 13 — reunir
supply lines, 12 — líneas de abastecimiento
support, 12 — apoyar
suppose, 15 — suponer
sure
make sure, 15 — asegurarse
suspect, 15 — sospechoso
suspicion, 14 — sospecha
swan, 11 — cisne
sympathetic, 14 — compasivo, comprensivo

T

tableware, 12 — cubiertos
take
t. up, 11 — dedicarse a
t. off, 15 — quitarse
t. a second look at, 12 — reconsiderar, volver a pensar
take, 13 — precisar
t. one's ease, 14 — ponerse cómodo
t. along, 14 — llevar
target, 12 — objetivo, blanco
teapot, 12 — tetera
tear-tore-torn, 11 — rasgar
tenants, 11 — inquilinos
tern, 11 — golondrina
tether up, 12 — atar
that
in that, 15 — en el sentido de que
that stupid, 14 — tan estúpido
this far, 13 — tan lejos
though, 14 — aunque
threat, 15 — amenaza
with little thought for, 13 — sin mucha atención hacia
throughout, 14 — todo el
tiles, 14 — baldosas
time slots (TV), 15 — espacios de televisión
tip, 15 — indicaciones
tool, 15 — herramienta
top
top class, 15 — de la mejor clase
on top of, 11 — encima de, además de
tour
guided tours, 14 — visitas con guía
trade, 12 — comercio
trader, 12 — comerciante
training, 13 — entrenamiento, formación
transistor, 15 — transistor
trend, 11 — tendencia
trick into, 13 — engañar
troops, 12 — tropas, *soldados*
trust, 14 — confiar
turn over, 11 — volver del revés
t. to, 12 — pasar a

U

unavailable, 15 — que no está disponible
unbroken, 13 — entero, sin romper
unconnected, 15 — sin relación con
unemployment, 12 — desempleo
underfloor, 13 — bajo el suelo
underground, 12 — bajo tierra, subterráneo
union, 13 — sindicato
unfair, 11 — injusto
unhappy, 15 — infeliz, desgraciado
unhelpful, 12 — poco útil, poco servicial
up to, 15 — hasta
upheavals, 15 — revueltas
upset, 12 — molestar
utterly, 12 — completamente

V

valuable, 11 — valioso
valuables, 12 — valores, cosas de valor
vault, 12 — caja fuerte, bóveda
views, 15 — puntos de vista
vinaigrette, 12 — pebetero, cajita
volunteer, 13 — ofrecerse voluntario

W

waders, 11 — zancudas
wake
in its wake, 14 — en sus primeros momentos
wallet, 14 — cartera
wander, 14 — vagar, ir de un sitio a otro
wares, 12 — productos
watch out, 11 — vigilar
way
make one's way, 11 — hacer progresos
in a small way, 12 — en pequeño
the way ahead, 15 — el futuro
weapon, 12 — arma
weaponry, 12 — armamento
welcome, 13 — bienvenida; dar la bienvenida
well
just as well, 14 — igual, también
welfare, 14 — bienestar
wetland, 11 — tierras húmedas
whaler, 11 — ballenero
whatever
nothing whatever, 12 — nada en absoluto
whenever, 14 — siempre que
whether... or not, 13 — si... o no
whereas, 14 — mientras que
wherever, 13 — en cualquier sitio, dondequiera
whoever it is, 11 — quienquiera que sea
widgeon, 11 — ánade
wild
in the wild, 12 — en estado salvaje
wild fowl, 11 — aves salvajes
wildlife, 12 — vida salvaje
will, 15 — testamento
wolves, 12 — lobos
worst
at worst, 13 — en el peor de los casos
writing up his notes, 13 — poniendo en limpio sus notas

Y

yet, 15 — sin embargo.

Soluciones a los ejercicios

Unit 11

Antes del programa

2 **A**-1; **B**-1; **C**-2; **E**-2

3 Definiciones:
A-3; **B**-2; **C**-1; **D**-3; **E**-1
Comprensión:
A-2; **B**-1; **C**-1,3; **D**-3

Durante el programa

A-F; **B**-T; **C**-F; **D**-F; **E**-T

Después del programa

1.1 **A** hardly ever
B seldom
C sometimes
D quite often
E, F normally, generally

1.2 **A**-5; **B**-2; **C**-1; **D**-3; **E**-4

1.3 **A**-3; **B**-5; **C**-1; **D**-4; **E**-2

2.1 Posibles respuestas:
A I should have filled up at the last filling station.
B You should have gone to the bank before the holiday.
C You shouldn't have run so far. *O bien:*
You should have trained first.
D I'm sorry! I should have remembered.
E You should have followed my map.

3 **A** I can't tell you how pleased I am to see you.
B I can't tell you how much I enjoyed it.
C I can't tell you how hot it was on our holiday.
D I can't tell you how angry he was.
E I can't tell you how hard he's been working recently.

Actividades complementarias

1 redstars, wheatears and whitethroats.
2 garden warblers and nightingales.
3 spotted flycatcher and willow warbler.

Unit 12

Antes del programa

1 **A**-1; **B**-3; **C**-5; **D**-4; **E**-2
2 **A**-3; **B**-1; **C**-4; **D**-5; **E**-2
3 **A**-F; **B**-T; **C**-T; **D**-F; **F**-F; **G**-F

Ejercicios de comprensión sobre los documentales

1 **A** modern silverplate
B old Sheffield plate

2 **A** I'm giving him money for his birthday this year, rather than a present.
B The English often drink tea with their breakfast, rather than coffee.
C Why don't you send him a telex, rather than a letter? It's quicker.
D It's better to take traveller's cheques, rather than cash.
E We're going to France this year, rather than to Spain.

Durante el programa

A-2; **B**-1; **C**-2; **D**-2; **E**-1

Después del programa

2.1 Algunas posibles respuestas:
A In my opinion, people watch too much television nowadays.
B If you ask me, learning English is a waste of time.
C What I'm saying is that money is the root of all evil.
D As far as I'm concerned, football is the best game in the world.
E I'd say that good health is the most important thing in the world.

4.1 Algunas posibles respuestas
A What I'm saying is...
B You're quite right.
C As far as I'm concerned...
D That's all very well, but...
E I'd say that...
F Well, yes, but don't you think that...

G In my opinion.
H That's exactly what I think.

Actividades complementarias

1 **A** Go down Chancery Lane, turn left into Fleet Street and it's on your left.
B Go up Chancery Lane, turn left into High Holborn, right into Southampton Row, take the second on the left and it's on your right.
C You're standing outside them!

2 Metals
1. 1) copper
2) gold
3) iron
4) platinum
2. **A**-3; **B**-1; **C**-4; **D**-2

Unit 13

Antes del programa

1 **A**-3; **B**-1; **C**-5; **D**-4; **E**-2
2 **A**-1; **B**-2; **C**-2; **D**-2; **E**-1; **F**-1; **G**-2
3 **A**-F; **B**-F; **C**-T; **D**-F; **E**-T

Ejercicios de comprensión sobre los documentales

1 **A**-F; **B**-F; **C**-T; **D**-F
2 **A** I see it as his best book.
B Most people see her as a fine actress.
C The police see him as a very dangerous person.
D Most doctors now see smoking as a harmful habit.

Durante el programa

A-F; **B**-F; **C**-T; **D**-F; **E**-F
(La respuesta a la pregunta **E** es Falso, porque Ted realmente no cree que Billy haya hecho un buen trabajo, pero es demasiado orgulloso para reconocerlo ante Joe.)

Después del programa

2.1 **A** You went what?
B You've just bought a what? *O bien:*
What have you just bought?
C What is the prettiest place you know?

Actividades complementarias

1 El orden correcto es **1, 7, 3, 6, 5, 2, 4.**

2

	Cantidad de billetes	*Precio*	*Total*
A	2	£4.00	
	2	£2.00	£12.00
B	12	£1.50-50p	£12.00

Unit 14

Antes del programa

1 **A**-5; **B**-4; **C**-1; **D**-3; **E**-2
2 **A**-1; **B**-2; **C**-1; **D**-2; **E**-1
3 **A**-2; **B**-1; **C**-1; **D**-3

Ejercicios de comprensión sobre los documentales

1 La respuesta correcta es la señalada con la letra C.

2 **A** If you like, I'll come with you.
B If you like, I'll send it to you.
C If you like, I'll give you my telephone number.
D If you like, I'll phone him for you.
E If you like, I'll do your shopping for you while I'm in town.

Después del programa

1.1 **A**-1; **B**-2; **C**-2; **D**-1; **E**-2
1.2 **A** I may (might) go to Spain for my holiday next year.
B You must be Mr Skinner.
C You shouldn't (ought not to) work so hard.
D It must be very cold in Alaska.
E I may (might) write some letters this evening.
F You ought to (should) go to dentist.

Actividades complementarias

1 **1**-B; **2**-A; **3**-E; **4**-C; **5**-F

2 **A** Queen Victoria
B In 1909, by King Edward VII.
C It does not cost anything — admission is free.
D No, it is closed on New Year's Day.
E You can telephone 01-581-4894.
F No, there is no car park.
G Yes, you can. They will give an opinion on it, but they won't tell you what it is worth.
H It means that you have to make an appointment before you go to see someone (either by phone or by letter).

Unit 15

Antes del programa

1 **A**-3; **B**-2; **C**-1
2 **A**-4; **D**-1; **C**-5; **D**-3; **E**-6; **F**-7; **G**-2

Ejercicios de comprensión sobre los documentales

1 **A**-T; **B**-T; **C**-F

2 **A** Some people watch television for anything up to seven hours a day.
B I go to the cinema anything up to three times a week.
C A pair of good shoes can cost anything up to £70.
D Sometimes she studies for anything up to twelve hours a day.
E My brother sometimes drives anything up to a thousand miles a week.

Durante el programa

A-1; **B**-1; **C**-2; **D**-2

Actividades complementarias

1 **A**-5; **B**-4; **C**-9; **D**-2; **E**-6; **F**-8; **G**-1; **H**-3; **I**-7
2 **A** nose
B love
C vile
D slot
E list
F Nile
G vote
H solve
I noise
J Elvis

Checkpoint 3

1 **A** You shouldn't have thrown that photograph away!
B I visit my mother whenever I can.
C Why don't we invite her to dinner?
D Do you mind if I sit next to you?
E I keep waking up in the middle of the night.
F You ought to take some medicine for your cold.
G You're (He's) the most intelligent man I've ever met.
H It can't be Jane, she's still on holiday.
I I killed time by sitting in the park.

2 **A** bought
B haven't heard, went
C hadn't seen, came
D to borrow
E arrive
F hadn't missed
G going
H was interested
I playing

3 **A**-1; **B**-3; **C**-3; **D**-2; **E**-1

FOLLOW THROUGH es el nuevo curso multimedia de la BBC para estudiantes de inglés a nivel intermedio. Para seguirlo con éxito conviene poseer unos conocimientos equivalentes al Nivel Umbral del Consejo de Europa, tanto en el plano escrito como en el oral. En ese sentido se puede decir que viene a ser la continuación de FOLLOW ME, el curso de inglés de la BBC para alumnos principiantes.

FOLLOW THROUGH ofrece tres tipos bien diferenciados de material:

1. La trama central del curso, que nos relata las aventuras diarias de las distintas personas que trabajan en un programa de televisión de ese mismo nombre. En este bloque de material se presentan las dificultades más características en el estudiante de inglés de este nivel, con profusión de ejemplos en diferentes registros lingüísticos.

2. La serie de aventuras Conundrum, película de detectives en quince episodios en la que se refuerzan las dificultades estudiadas y se ofrecen nuevos ejemplos y situaciones.

3. Dos documentales, grabados en directo, sobre temas de interés general que permitirán al alumno familiarizarse con el inglés tal y como realmente se habla.

La serie se compone de tres libros, con los guiones de los quince episodios del curso, explicaciones y ejercicios suplementarios. Al final de cada uno de ellos se incluye una pequeña prueba de evaluación y los resultados de los ejercicios propuestos. Acompaña a cada libro un audiocasete con ejercicios orales y grabaciones complementarias de sumo interés y un videocasete con los cinco episodios correspondientes.

FOLLOW THROUGH interesará especialmente a aquellos estudiantes de inglés que hayan cubierto con éxito un curso elemental y para quienes, habiendo alcanzado anteriormente niveles de inglés iguales o superiores, precisen sistematizar y poner al día sus conocimientos, especialmente en el plano oral.

Omni Vox
Alhambra
Idiomas